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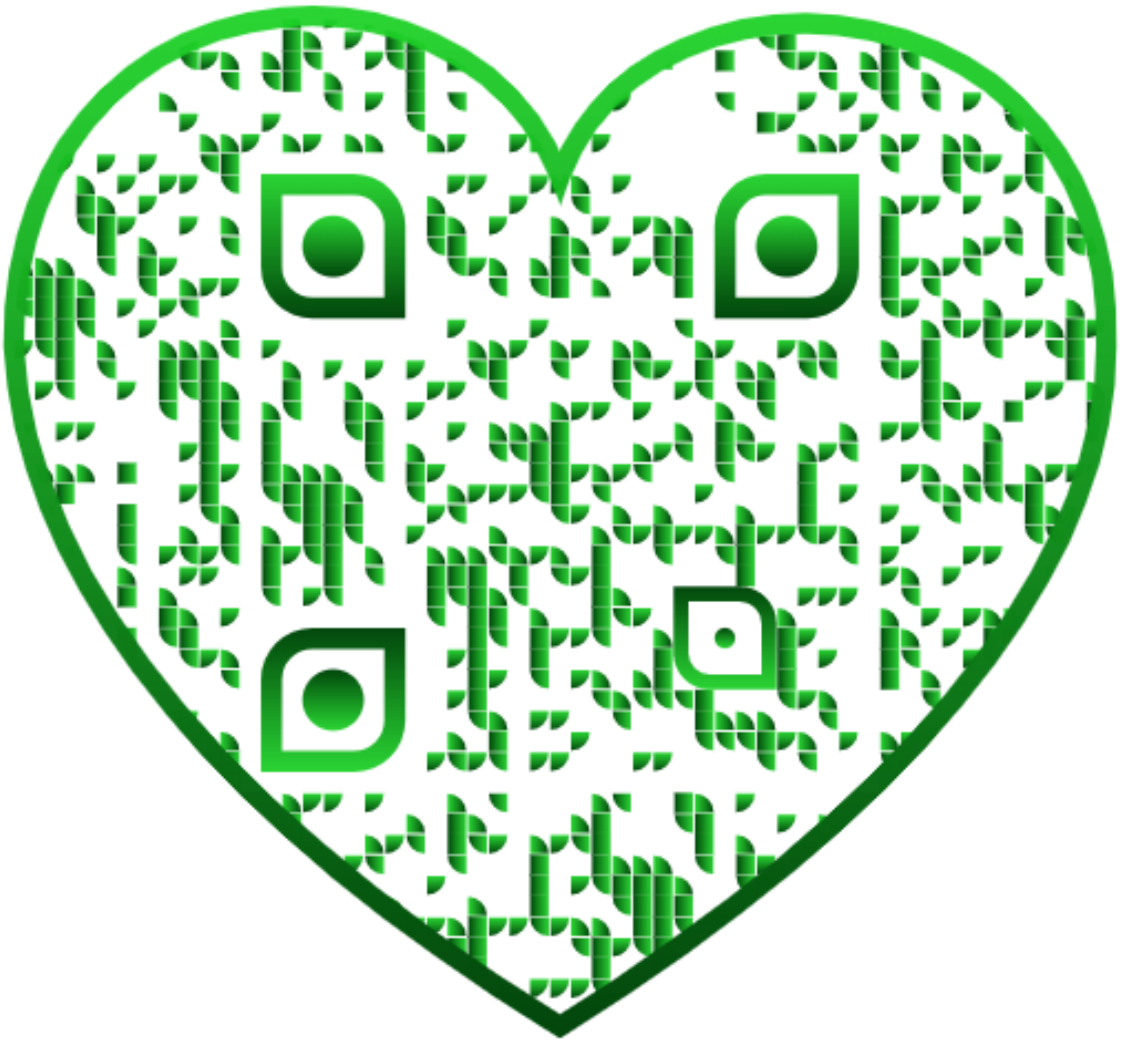

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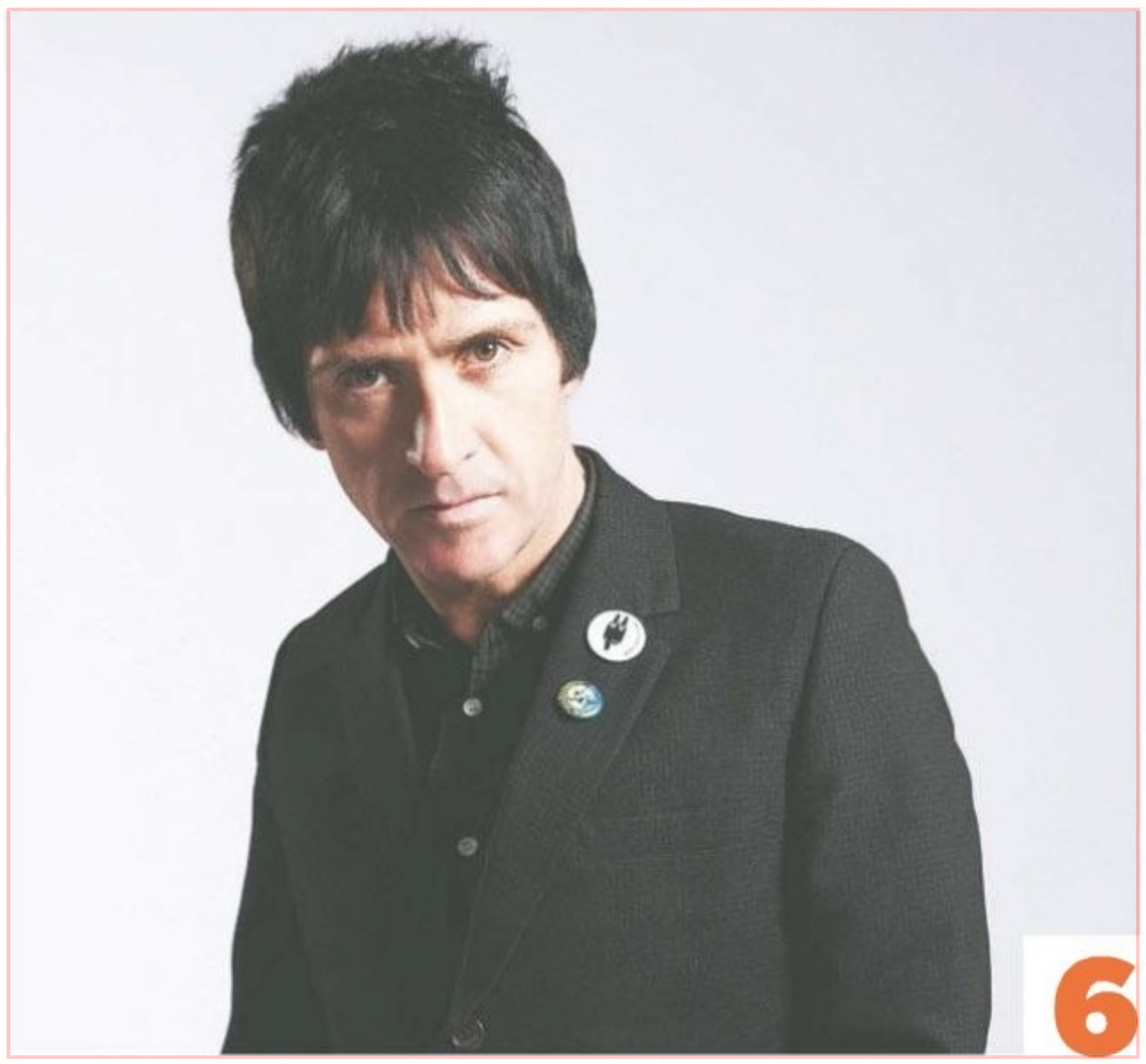

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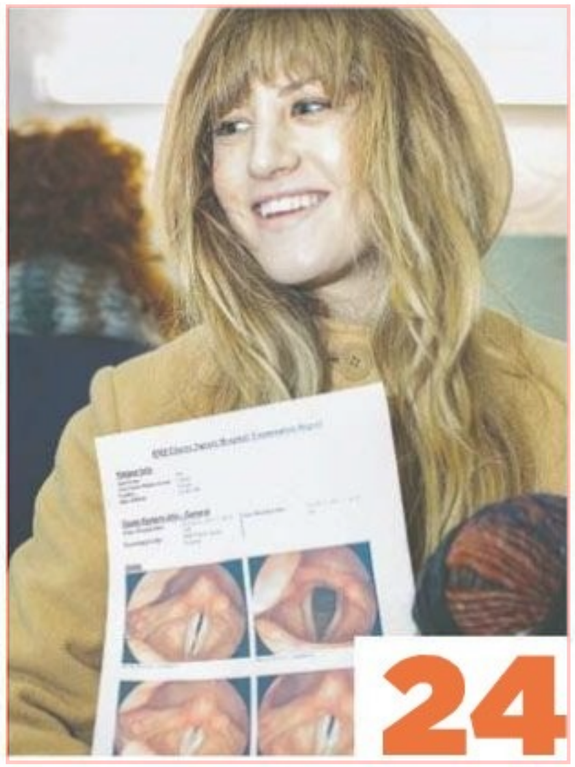

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"THEY LOOK KIND OF VAGINAL"

LINDSEY FROM DEAP VALLY JUST WILL NOT STOP COMPARING THINGS TO HER GENITALIA

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COVER: AMY BRAMMALL

ON REPEAT

THE SOUNDS RATTLING ROUND THE SKULLS OF THE NME STAFF THIS WEEK

LISTEN TO EVERY TRACK ON NME.COM/REVIEWS NOW!

TRACK OF THE WEEK

VAMPIRE WEEKEND

Diane Young

According to Google, Diane Young is either a gynaecologist in Cleveland, Ohio or a beauty salon in New York City. As Ezra Koenig howls, "*Nobody knows what the future holds, it's bad enough just getting old*" at the climax of this brilliant sub three-minute blast, I'm going with the latter. It wouldn't be surprising if Vampire Weekend were wrestling with those feelings though. It's six years since the 'Mansard Roof' EP and doing the college rock thing wouldn't be so convincing now they're in their late twenties. But they needn't worry, because their third record 'Modern Vampires Of The City' doesn't sound like a tired band in need of a $65 'Miracle Younger' cream. Vampire Weekend still have energy, ideas and just as many 'A-Punk'-like hooks, and it'll only take two listens to have you singing "*Diiiaaane Young*". There's a stuttery 'Faith'-style breakdown – heavenly for anyone who'd care to imagine Ezra hip-shaking like 1980s George Michael – while Rostam Batmanglij, Chris Tomson and Chris Baio add surprising effects, drums that drive and a weird jagged guitar solo. Obviously, this song might not be about ageing at all, even if it does sound suspiciously like "*dyin' young*". It may be about one of their cool mates named Diane and my own quarter-life crisis is just getting in the way. If that's the case, guys, I'm sorry.

Siân Rowe, Assistant Reviews Editor

They still have energy, ideas and just as many 'A-Punk'-like hooks

NOAH AND THE WHALE

There Will Come A Time

New album 'Heart Of Nowhere' was recorded live with minimal jiggery-pokery, but you'd never know. 'There Will Come A Time' is pristine – the kind of shiny new wave that'd soundtrack an '80s Brat Pack movie, and a belting chorus with a sliver of regret at its core.

Matthew Horton, writer

THE KNIFE

A Tooth For An Eye

"*I'm telling you stories, trust me*!" howls Karin Dreijer Andersson in the grip of a rhythm that sounds as if it's being violently pulled off course. This is a mesmeric, grisly six-minute soundtrack to the sort of bloody rituals its title suggests – so don't be shy, give the nice lady your attention.

Emily Mackay, writer

EARL SWEATSHIRT

Whoa

It's popular opinion that when he properly gets down to it, Earl Sweatshirt will make some of the best Odd Future music. 'Whoa', opening with the report it's "*none of that 2010 shit*", delivers on that promise, his nonchalant style (and touches of starry keys) the perfect complement to Tyler's gravelly guest spot.

Emelie Joy, writer

AZEALIA BANKS

Yung Rapunxel

LMFAOOOO it's @AZEALIABANKS, kamikaze rapper turned Twitter avatar and obscenity-spewing brawler. If you thought her social media updates were punchy, wait 'til you hear her screaming like someone who's just trodden on a bit of Lego over these hi-NRG beats. Weirdness like this means never having to do anything as passé as releasing an album.

Kevin EG Perry, Assistant Editor, *NME.COM*

MOUNT KIMBIE

Made To Stray

Post-whatever duo Mount Kimbie return with the first taste of every SoundCloud addict's most eagerly anticipated album of the year. 'Made To Stray' is a more urgent, beat-driven moment than the usual Mount Kimbie style and explodes into life in its latter half, adding anthemic vocals to the relentless bed of sound.

David Renshaw, News Reporter

FRYARS

On Your Own

His drooping falsetto might sound doleful but Fryars isn't all about sadness. Here he turns the aching loneliness into something that passes as triumphant, even when he's singing about making "*a beeline straight to hell*". It's a stoical kind-of anthem for the shy and solitary.

Rhian Daly, writer

UNCLE ACID AND THE DEADBEATS

Follow The Leader

As you'd expect from a band who've named themselves after a psychedelic drug, love Black Sabbath and dig the occult, 'Follow The Leader' is pretty trippy. Kind of like weird-era Beatles played on rusty instruments. Kind of like the noise Ozzy Osbourne hears every night when he's trying to forget all the dark things. Kind of brilliant.

Tom Howard, Reviews Editor

JAMES SKELLY AND THE INTENDERS

Do It Again

It's easy to forget sometimes that former Coral frontman James Skelly has got one of the most powerful modern blue-eyed soul voices in the game. Maybe it'll be less easy to forget now he's cranking up a solo career with an album due in June and this brassy stomp as his calling card.

Jamie Fullerton, Features Editor

SAVAGES

She Will

"*She will, she will! SHE WILL!*" barks Jehnny Beth on this new slice from debut album 'Silence Yourself'. In typical Savages fashion it climaxes via thrilling riffs, motorik drumming and crumbling basslines, leaving nothing but eerie space and one final screech in its wake. What will "*she*" do? Shriek by the sound of it.

Eve Barlow, Deputy Editor

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UPFRONT

WHAT'S HAPPENED AND WHAT'S HAPPENING IN MUSIC THIS WEEK

Edited by Dan Stubbs

10 ESSENTIAL RECORD STORE DAY RELEASES

This year's Record Store Day takes place on April 20 at over 200 independent shops across the country. We got an exclusive peek at the list of special celebratory releases that you'll need in your vinyl collection

MAIN EVENT

Record Store Day is now in its sixth year, and this year's event – which sees over 200 of the UK's best record shops stock stacks of special releases as well as host loads of amazing in-store performances – is going to be bigger than ever. A full list of everything being issued on the day is set to be announced this week.

So what's worth dragging yourself out of bed for on a Saturday morning? From Bowie to Bat For Lashes, Macca to Tame Impala, there are tons of our favourite artists involved. We take a sneak peek at what'll be released on the day – and Godlike Genius Johnny Marr has a few words on why Record Store Day is more important than ever.

1 DAVID BOWIE

What is it? Limited-edition single on white vinyl
How many copies? 1,000
Tracklisting: A: 'The Stars (Are Out Tonight)'/B: 'Where Are We Now?'
Why you should buy it: Easily top of all collectors' lists on RSD, it's a chance to hear Bowie's comeback in full vinyl glory. There'll also be 1,000 pressings of the four-track 'Bowie 1965!' EP on seven-inch plus 2,000 seven-inch picture discs of 'Drive-In Saturday' up for grabs.

2 FOALS

What is it? Limited seven-inch single of 'My Number' with download card for that and the B-side
How many copies? 2,000
Tracklisting: A: 'My Number'/B: 'Bluebird'
Why you should buy it: The best track from 'Holy Fire' – one of our favourite albums of 2013 so far – 'My Number' is an absolute banger. Plus on the B-side it features the beautifully tender 'Bluebird', which didn't make it onto the album, but is so lush you'll be spinning it again in no time.

3 TAME IMPALA

What is it? Limited red vinyl 12-inch
How many copies? 1,500
Tracklisting: A1: 'Desire Be Desire Go'/ A2: 'Skeleton Tiger'/A3: 'Half Full Glass Of Wine'/ B1: 'Forty One Mosquitoes Flying In Formation'/B2: 'Slide Through My Fingers'/ B3: 'Wander'
Why you should buy it: 'Lonerism' was *NME*'s album of 2012, and here's a chance to hear Tame Impala's very first EP on luscious red plastic. It features the whole EP in full plus two bonus tracks – 'Wander' and 'Forty One Mosquitoes Flying In Formation' – which will be available on vinyl for the first time ever.

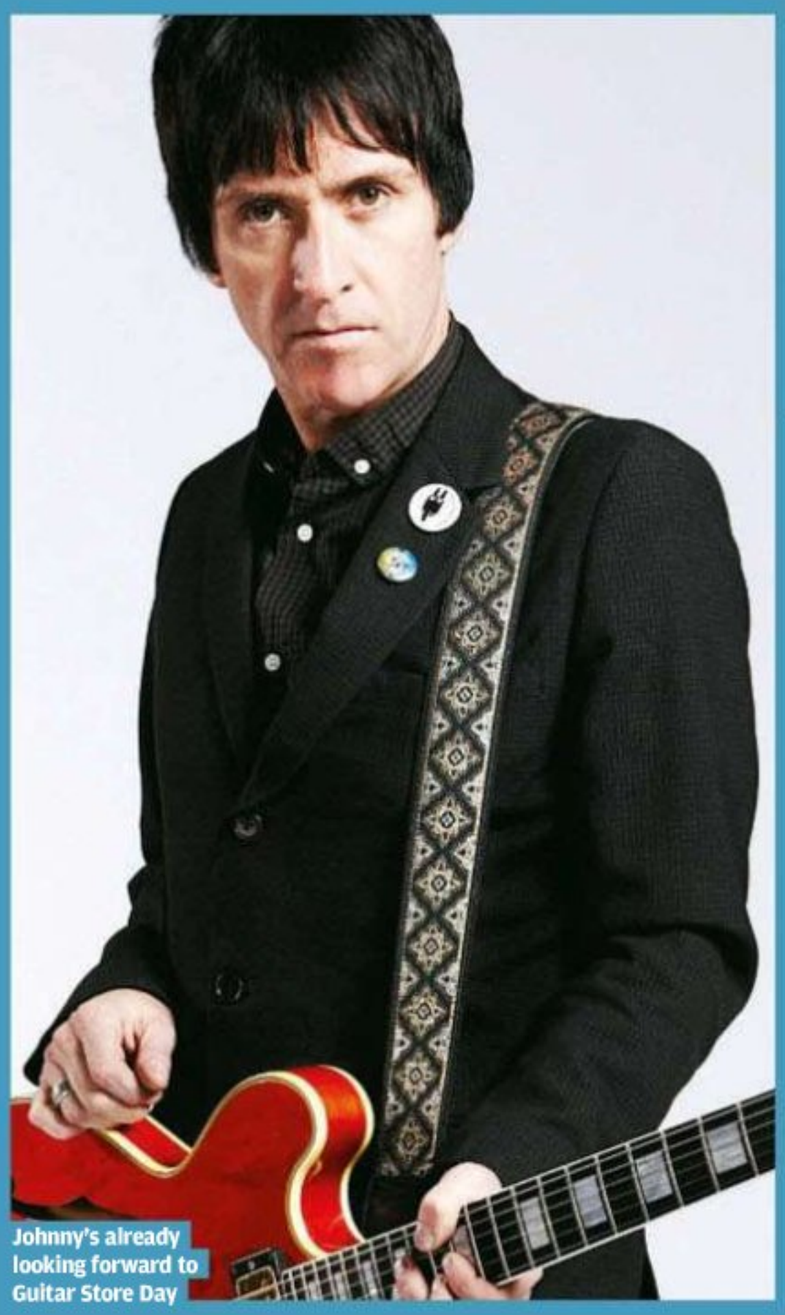
Find more issues at magazinesdownload.com

4 NICK CAVE & THE BAD SEEDS

What is it? One-sided seven-inch picture disc
How many copies? TBC
Tracklisting: 'Animal X'
Why you should buy it: 'Animal X' was recorded during the band's sessions for their masterly new album 'Push The Sky Away' at La Fabrique in France. This will be the first time it reaches anyone's ears and we're gagging to hear it.

5 PAUL MCCARTNEY & WINGS

What is it? Vinyl 12-inch single
How many copies? 6,500
Tracklisting: 'Maybe I'm Amazed'
Why you should buy it: It's a live version of 'Maybe I'm Amazed', which diehard Macca fans will know was originally put out as a radio-only promotional 12-inch single in 1976. A new reproduction features both stereo and rare mono mixes of the track, which first featured on the former Beatle's debut solo album 'McCartney' in 1970.


Johnny's already looking forward to Guitar Store Day

TALKING HEAD JOHNNY MARR

NME's Godlike Genius on the "complete experience" of listening to albums on vinyl

"The first Record Store Day I got involved in was in 2007. Modest Mouse did a release for it and back then you knew it was a worthy thing but I wasn't entirely sure how it would take, but it's turned out to be really effective. Each year it seems to grow. I saw in Manchester last year there were queues around the block.

"I got asked to write an essay the following year for a newspaper. It was called *Landlord Stole My Records Off The Street*. That was what I wanted to express about record shops disappearing, because back in the '90s the landlords just wanted to put River Islands and big chains in these little towns. People thought record shops were disappearing because people didn't buy vinyl, but what I saw was people not buying vinyl because the record shops disappeared.

"Another interesting thing that's happening now is that younger people really love vinyl in a way that's got nothing to do with being retro. They're not doing it because it's an old artefact. The young people who've bought records I've made love vinyl as this mega thing that beats a CD by miles. They don't see it as a relic. A record, like a film, has a start point and an end point. You're more likely to listen to the whole thing and get a complete experience."

6 BIFFY CLYRO

What is it? Marbled vinyl seven-inch
How many copies? 2,000
Tracklisting: A: 'Modern Magic Formula' (Live At Freizeitzentrum West, Dortmund)/B: 'City Of Dreadful Night'
Why you should buy it: Not only is it on super-lovely marbled vinyl, but it also features a live version of 'Opposites' track 'Modern Magic Formula' and a previously unreleased B-side.

7 FRANK TURNER

What is it? Limited-edition burgundy-coloured seven-inch
How many copies? 1,000
Tracklisting: A: 'Recovery'/B: 'We Shall Not Overcome'
Why you should buy it: 'Recovery' is the first single to be taken from the hardcore rocker turned punk troubadour turned Olympic celebrity's forthcoming fifth solo album, 'Tape Deck Heart'. Plus it features fan favourite 'We Shall Not Overcome'.

8 JAKE BUGG

What is it? Limited seven-inch
How many copies? 1,000
Tracklisting: A: 'Kentucky'/B: 'Swept Away'
Why you should buy it: Neither of these tracks feature on our favourite One Direction-ass-kicking singer's debut LP, so this is the first time to hear them on plastic. 'Kentucky' is a live favourite and 'Swept Away' is a new one – and not even on the internet yet!

9 THE HORRORS/TOY

What is it? Very limited, white-label split 12-inch
How many copies? 500
Tracklisting: A: Toy – 'Motoring (Tom Furse Extrapolation)'/AA: The Horrors – 'Moving Further Away (Toy Remix)'
***NME*: So why did you double up with Toy?**
The Horrors' Tom Furse: "It was a happy accident. I did a remix for them and the deal was they'd do one for us, which is great because we always hang out. There's no other band I'd rather share a slab of plastic with."
'Moving Further Away' has been reworked before – notably on the 'Still Life' remix album. How does Toy's version compare?
"The thing about Toy is they really get that kind of music. I guess a lot of other people were more dance and electronic-orientated and Toy are probably the only band where we've got that much in common."
Why's Record Store Day so important?
"It's a great excuse for everyone to put out all the records they don't put out for the rest of the year 'cos they're too worried about release schedules and things like that. I'm really hoping Jack White's Third Man label will put out some amazing stuff again this year."

Tom doesn't 'do' ties

Cheer up Natasha, it's Record Store Day

10 BAT FOR LASHES

What is it? Super-limited seven-inch
How many copies? 500
Tracklisting: A: 'Laura'/AA: 'Marilyn (Vogue Love Song Sessions)'
***NME*: What's so special about the record, Natasha?**
Natasha Khan: "It features a special recording of 'Marilyn' that I did in New York using an electric guitar. I really pushed the boat out with it – I played my really old Telecaster, which I love. It's quite shoegazey, with distorted tremolo beats and big organs. I completely changed the notes and the arrangement of the whole song, so it sounds very different for a Bat For Lashes record. I think I might be playing guitar a little bit more now, so it's an early foray into what I might do a bit more on the next record."
Why do you love Record Store Day?
"Independent record stores are really important – they're where I discovered a load of music. I don't want any more to shut down because they are places where I can look up vinyl and check out stuff from small labels in America. So I love being involved in celebrating them."

GETTY, DEAN CHALKLEY, DAVID EDWARDS, CORBIS

"WE'VE SPENT OUR WHOLE LIVES MAKING THIS RECORD!"

***Leonie Cooper** finds **Haim** still hard at work making their debut album in leafy Burbank, Los Angeles. But will they ever get it finished?*

When you're arguably the most in-demand new band in the world, the tricky problem is finding time to do all the cool things that float your way. But occasionally, real work must take precedence. *NME* meets Haim the morning after a characteristically debauched NME Awards ceremony. Yet Haim are one of the few nominated bands not nursing hefty hangovers, because rather than getting stuck into bottomless booze with rock'n'roll royalty, these soon-to-be superstars were 6,000 miles away from the action in Los Angeles.

"We were so sad about not going," mopes guitarist Alana, who won the award for Best Twitter. "We got into an argument with everyone that we work with, but they were like, 'You *really* need to finish your record or you'll probably never be invited back'," explains guitarist Danielle. And as awesome as it would have been to have the sisters causing havoc in the UK, we really want them to finish their debut album too – who else is going to fly the flag for shimmery Cali soul-rock in next year's Best Album category if not Haim, the rowdy sister trio with tunes as big as their personalities? "If I had a dollar for every time I hear someone say 'just finish the record'," muses bassist Este Haim, "I'd quit the band and I'd be in the Bahamas."

So just how close are they to completing one of the most eagerly awaited debut albums of the year?

"Pretty close," says Alana. "Well," she qualifies, "our *deadline* is pretty close."

The plan is to hand in the finished product before they head off on their headline European tour, which kicks off at London's Heaven on April 24. Then it'll hopefully be released at the start of the festival season – because, says Alana, "We've always thought of it as a summer record."

> ***"We were so sad about not going to the NME Awards"***
> ALANA HAIM

Though they've been thrown off course by a number of exciting adventures – namely "awesome opening slots" with Florence + The Machine in the UK and Mumford & Sons in the States – now they're on home turf and the home stretch, with 16 songs recorded with producer Ariel Rechtshaid (Snoop Lion, Vampire Weekend, Usher).

The band started recording in October last year, and since then have ricocheted across a raft of studios in the greater Los Angeles area. They've spent time in the legendary Sunset Sound, Ariel's place in Echo Park and Diplo's Mad Decent Studio. We find them at The Bank studio in the *Stepford Wives*-like LA suburb of Burbank, where they're diligently overdubbing the songs with the album's other knob-fiddler, Simian Mobile Disco man and Florence/Klaxons/Arctic Monkeys production wizard James Ford. When all the songs are properly finished up, they'll decide which 10 or 11 will make the final cut.

Stop leaning around on RVs and record your LP Alana, Danielle and Este

"We really want to have a short record," says Este, "but we have so many I don't know how we're gonna choose..."

Choose they must, picking their finest numbers from years upon years of songwriting.

"We've literally spent our whole lives making this record," says Danielle. The band started in 2006, and have theoretically been working on it ever since, even though, says Danielle, "so much shit has happened", including her own stint touring in Julian Casablancas' band. They're currently keeping the record's probable tracklisting close to their chests, but the oldest Haim song that looks likely to make the album is live favourite 'The Wire'. When *NME* mentions the track, pained expressions cross the sisters' faces. Apparently, they can't find the right way to treat it, having recorded it in a variety of styles ranging from raw rock'n'roll to electronica. "It's like the hardest math problem ever," says Este. "We want to get it right – we love that song."

A similar concern looms over the record as a whole – how best to meld Haim's love of classic rock and their obsession with drum machines and computerised sonics. "It's just trying to do a good job of mixing organic and non-organic instruments. The listener

Alana sent us these pictures of Haim "hard at work" in the studio

Danielle takes time out to record her album of drum solos

BELLA LIEBERBERG

will hopefully not know what's real and what's not," says Danielle. "A lot of people say we sound '80s, but we're really trying to make a modern record."

We wander to the taco shack next door to the studio so the Haims can fill up on Mexican food before they begin playing about with the vintage keyboards and old-school gear piled up in The Bank. Este, however, is currently foregoing food in exchange for Vicodin on account of getting a wisdom tooth ripped out yesterday. "We start each day with a breakfast burrito," she explains. "We wake up, eat a burrito, get dressed."

Burritos before getting dressed?

"Naked burrito eating," nods Este. Then it's into the studio until they're fit to drop. "We go until we can't go any more," reveals Alana, adding that 2am is a common finishing up time, either in the studio or when they're working at Ariel's home studio. "We're not lazy... honest!"

DAMN PROCRASTINATION!

Five things Haim have been doing instead of finishing their album

APPEARING IN A MUMFORD & SONS VIDEO
The Haims make a cheeky cameo in the 'Whispers In The Dark' promo, as banjo player Winston Marshall's overzealous stylists.

TOURING WITH FLORENCE + THE MACHINE
The band got their first – but not their last – taste of UK arenas when they joined Florence + The Machine on tour at the end of last year.

GOING BACK TO SXSW
Not content with being the new band that was on everyone's lips at SXSW 2012, they returned in 2013 to impress everyone all over again.

MAKING THEIR OWN GREAT POP VIDEOS
The basketballin', dance-movin' promo for 'Don't Save Me' was nominated for an NME Award. Watch it and you'll see why.

BOOKING MORE ACE SUPPORT SLOTS
They're off on the road with Vampire Weekend in May. Best get the record done and dusted before then, eh, ladies?

THE BEST OF NME VIDEO.COM THIS WEEK

BLOODY FOALS
http://ow.ly/iO2Bg
Foals video features (allegedly) actual sex and (temporary) actual death. Highly NSFW then.
CLICK: 3.16 – We need to see this photo, Jack.

'THE COLOUR OF A MAGAZINE'
http://ow.ly/iJPN1
Brett and Mat from Suede look back at their classic *NME* covers and tell us how much they love us.
CLICK: 0.15 – Brett as Sid Vicious.

PARTY SHOPPING
http://ow.ly/iJNB4
Join Kele from Bloc Party as he takes us rummaging for records at London's mighty fine record emporium, Rough Trade East.
CLICK: 2.00 – Shout-out for Dizzee!

TRIBES RETURN
http://ow.ly/iJMvZ
The Camden boys are back with a video for 'How The Other Half Live'.
CLICK: 0.56 – Looks like they've been hanging out at the more insalubrious phone boxes again.

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EMPIRE STATE OF MIND

*Following their debut, half of **Empire Of The Sun** went AWOL. So how did they get it together to record another one?*

Luke Steele (left) and Nick Littlemore don't understand the concept of dress-down Friday

"We've each had our own little trips to the mental hospital since last time we did this," laughs Luke Steele. *NME* isn't certain he's joking. After all, you could hardly blame the Empire Of The Sun frontman for having lost it after the last few years he's endured. Their 2008 debut 'Walking On A Dream' turned the 33-year-old from a cult concern with Perth indie types The Sleepy Jackson into a global sensation, alongside bandmate Nick Littlemore. But something was wrong – and now, even on the eve of a surprise new album, 'Ice On The Dune', it's still no clearer.

"I don't know what happened, man," Steele sighs. "It was pretty full-on. We were at the start of a tour when Nick more or less went to join the circus." Littlemore, Steele claims, "disappeared completely" in April 2009 for five months. It later transpired he had been working as touring musical director for Cirque Du Soleil and assembling a new Elton John-inspired record with dance outfit Pnau – last year's 'Good Morning To The Night'. "He just left me with the baby," Steele raged at the time. So how did they reconcile for the new album?

"I called him up and asked if he wanted to do it. I had these songs ready to go. It was pretty awkward... I don't know how much I should get into it. Maybe I'll save it all for my celebrity memoir," he laughs. Again we're not sure he's kidding.

If Steele and Littlemore's real-life story sounds extravagant, wait 'til you hear 'Ice On The Dune''s mind-bending fictional arc. "Oh, well, there exists a headpiece that contains everything that happens in the world – the animals that are born, everything," he explains. "But the headpiece is stolen, visions become corrupted, God starts melting and I set out on a quest to get it back." He adds that members of *Lost* and *Star Wars* director JJ Abrams' writing team in Sydney were enlisted to sharpen up plot points. "It's going to be bigger than last time. The live show will reflect the scale of the story, too."

Musically, at least, Steele promises the album will orbit a little closer to Planet Earth. "It's a short record, 40 minutes maybe. It's more classic Empire. We've added a few strings to our bow, though – lots of big '80s MIDI vocals and fat digital sounds. To us, it's the sound of where pop music can go in the future."

"Recording it was a like doing a world tour," he adds. "We had sessions in Santa Monica, London, New York, New Zealand... and the songs sort of sound like the places where they were made."

The success of 'Walking On A Dream' catapulted Steele into new circles: collaborating with Jay-Z on the 'Blueprint 3' album, appearing on Beyoncé's '4', and writing for Usher. Were any of those names enlisted to cameo on EOTS's comeback? It seems not: "The whole record is so insane and deeply personal, it never felt right to involve anyone else."

So will he be sticking with his partner Littlemore? "Nick'll do things like get stuck in an airport in some random country without a passport. He's pretty unpredictable." Is it true Littlemore went swimming with his phone in his pocket, causing their five-month breakdown in communications? "Maybe. It sounds like him. He's a good guy. We're better people for what we've been through together."

Does this mean less of a wait for the *next* album, then? "You know what? The songs are ready. We start it next week."

There you have it. Empire Of The Sun: no longer joking around.

MORE EXPLOSIONS!

EOTS aren't the only ones with a taste for outlandish album concepts

TERRORVISION
'Regular Urban Survivors'

Abseiling Rastafarians. Exploding palm trees. Gun-toting motorcyclists. A freakin' NASA space shuttle. The sleeve to this British indie-rock outfit's '96 album is enough to make Michael Bay blush.

HUDSON MOHAWKE
'Butter'

Hawks and reptiles do moonlit battle beneath a scorched purple sky, like something David Attenborough might hallucinate on a shamanic journey. Pretty epic.

GZA
'Liquid Swords'

The Wu-Tang man's second solo album, inspired by 1980 martial arts flick *Shogun Assassin*, features GZA decapitating an attacker with a samurai sword on a cosmic chess board, watched by chain-wielding ninjas. Hey, why not?

NEWS OF THE WEIRD

FROM THE NME NEWSROOM

KILL MANORS

Plan B has claimed he may quit music in a few years and work solely on films, citing Quentin Tarantino as a dream collaborator for his next take on grim London life. Is the world ready for *Dagenham Unchained*?

CAN WE GET MUCH HIGHER?

Kim Wilde and Spandau Ballet's Tony Hadley broke the record for the world's highest gig as they performed live on an aeroplane for Comic Relief. Fans of Pete Doherty may claim they have seen him considerably higher while playing live.

"We're the kids over America, woah"

BEADY LIME

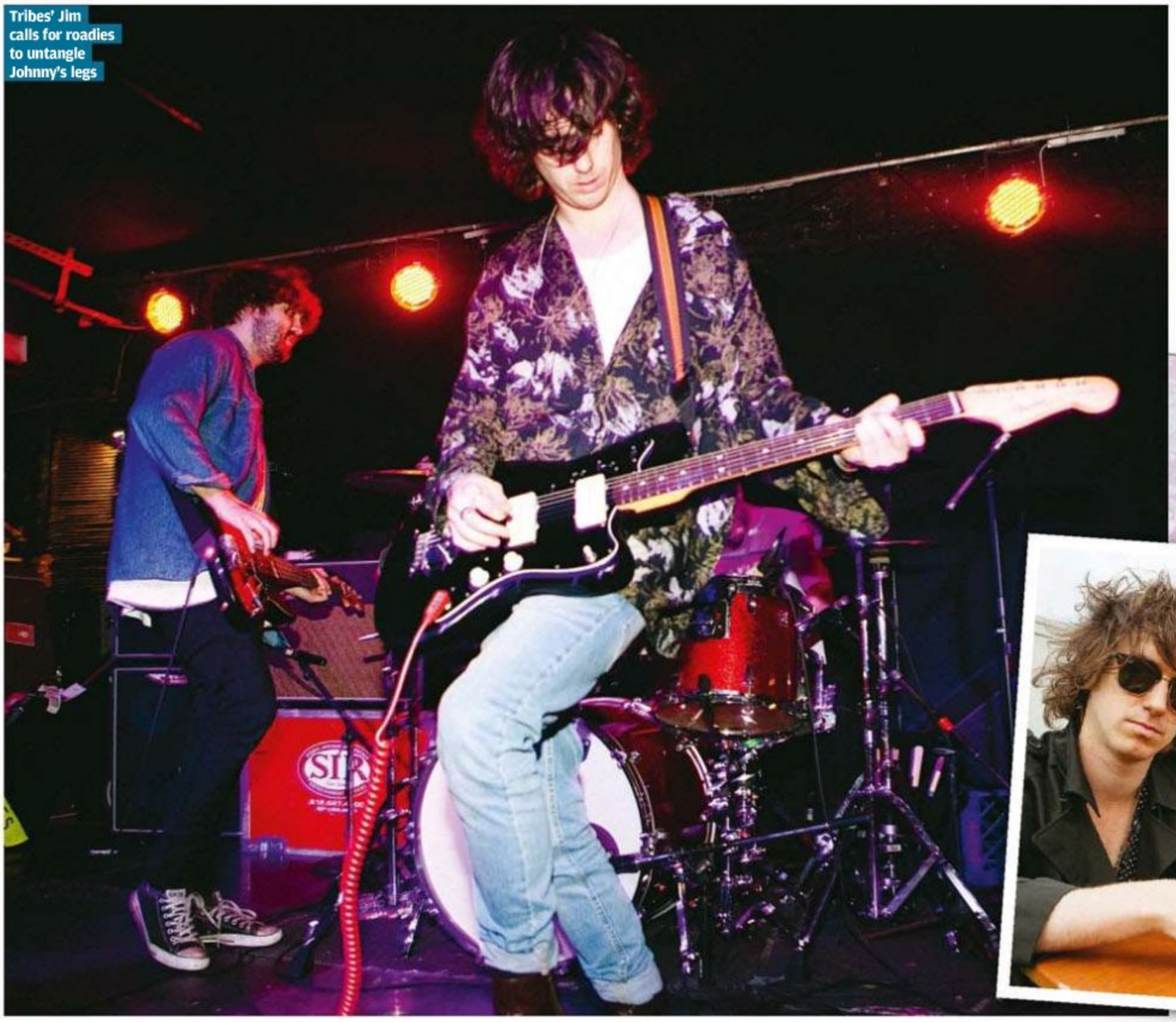
Tabloid newspapers went back to 1995 with the news that Liam Gallagher was barred from a north London pub on Mother's Day for being too drunk. It turned out he wasn't barred but was told he couldn't have tequila at lunchtime. What's the problem [*"Hic" – Ed*]?

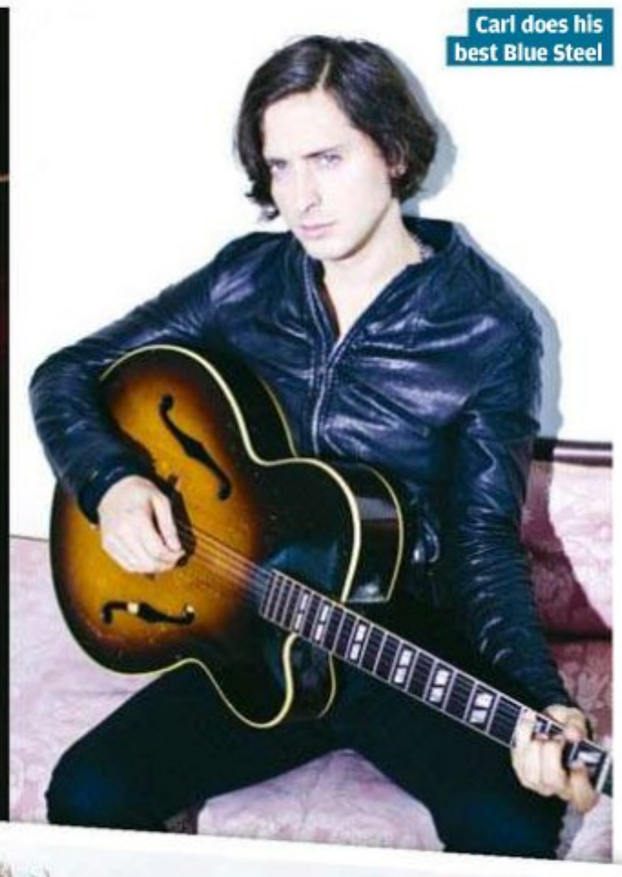
MKS-PECTOR

Sugababes have had many members but none as unlikely as Spector's Fred Macpherson. The singer has been recording vocals with the original line-up of the group (now called MKS), describing their collaboration as "hotter than the surface of the sun".

FRESH PRINCE OF BRIXTON

Will Smith brought a taste of west Philadelphia to south London when he rapped *The Fresh Prince Of Bel-Air* theme tune for a school in Brixton. Reports that he later dealt with some guys up to no good outside the gates are untrue.


Tribes' Jim calls for roadies to untangle Johnny's legs


Carl does his best Blue Steel

Tribes mourn the loss of Johnny's hair gel

SHOP GIGGERS OF THE WORLD UNITE

Tribes, Carl Barât and a mystery guest will be getting up close and personal with their fans when they play special gigs in Manchester, Glasgow and London branches of H&M

Still wiping the sweat from their brows after a recent run of gigs in the less frequented towns and venues of the UK, Tribes are set to play somewhere a bit shinier – a Manchester branch of H&M. Camden's finest will bring their ramshackle riffs to Manchester's Market Street store on April 18 in advance of a string of summer festival dates in support of their new album 'Wish To Scream', recorded last year at Dave Grohl's favourite LA studio, Sound City.

"We really enjoy playing in-stores, they're always great. It's a chance to get close and meet the fans," Tribes frontman Johnny Lloyd tells us. "We'll be playing about five or six new songs from the album, like 'How The Other Half Live' and 'Dancehall'." These tracks have already been rousing crowds on the live circuit: "It's been amazing because we were worried about putting out new songs but the reaction has been brilliant. We're really looking forward to getting out there with the new album."

As well as Tribes, indie *grande dame* Carl Barât will bring his guitar loaded with classics from The Libertines, Dirty Pretty Things and his solo LP to the St Enoch Centre H&M store in Glasgow.

> ***"We played an abandoned bank in Mexico... the walls were full of bullet holes"***
> CARL BARAT

Chatting on the phone from the studio where he's recording his new solo album, Carl says his new material harks back to his rock roots. "I fell out with the guitar a bit when I made my first solo album but I'm back into it now and have been making lots of big noises with amplifiers recently. The album is about 80 per cent complete and I'm hoping to have it out in October, so Glasgow should be a good chance to show fans my new stuff." But that doesn't mean he won't pull out some old favourites, he says. "I try to keep it fair because I once went to a Van Morrison gig and he didn't play anything I knew and I didn't like it. As much as I'm keen to move on, people love those songs and it's always great to play them."

For the man who started his career tearing up London squats with some of the rowdiest and ramshackle gigs the capital has ever seen, H&M will be a safer affair compared with some of his other jaunts. "The weirdest gig The Libertines ever played was in an abandoned bank in Mexico City. The walls were filled with bullet holes left from banditos."

In addition to Tribes and Carl, a mystery third band will join in the fun for a special performance at H&M's flagship store in London's Oxford Circus branch later in the year. Watch this space for more details.

Mic stands love a gentle hug from Carl

To get your hands on exclusive free tickets for these in-store gigs, head to *www.nme.com/showcases*. What are you waiting for?

NME SHOWCASES H&M MUSIC

AARON FARLEY, RICHARD JOHNSON, STUART LEECH, ROGER SARGENT

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EVERYTHING EVERYTHING'S NEW SWAGGER

The Manchester alt.poppers are set to headline the Great Escape in their swanky Napoleon stage garb

The Great Escape festival – taking place in venues across Brighton on May 16-18 – is a great place to check out new bands. It's also a good place for big acts to return as heroes and remember where it all started. When Everything Everything played the festival three years ago, they were fresh upstarts hoping for a break.

"We were scrabbling around to get people to come to our show, trying to hijack bigger bands' crowds," says frontman Jonathan Higgs. "I remember trying to make friends everywhere in the hope they'd come and see us."

This time, they're headlining one of *NME*'s shows at The Dome (May 16), with support from Kodaline, where the lesser-known talent will be hoping to poach *their* crowd...

***NME*: Has life changed since your latest album, 'Arc', went Top Five?**

Jonathan: "I still find it ridiculous! Things have changed lots, but not in ways that you can measure really. It's definitely great that people are coming to our gigs now, which is new for us. We're pretty much sold out across the whole of Europe and the UK."

What attracted you back to The Great Escape?

"It's a good place to see which bands are going to be dominating next year, and to discover something new."

Who's your favourite at the moment?

"I love a Liverpool band called Outfit, who've been touring with us. They have this incredible song called 'Two Islands'. It's a blinder, and you get the impression they don't even know how good it is."

What can we expect from your Great Escape show?

"Well we've recently acquired a new keyboard player, and we played our first festival as a five-piece in Holland yesterday. He can play all the stuff that we had to pretend to play, because it was impossible for me to sing and play complicated piano parts. It basically frees me up loads having him on board."

Have you changed anything else?

"Well, we've got our new stage outfits. The other night someone said I look like Napoleon in it."

Was that the aim?

"No, I think we just wanted them to look like we'd been promoted since the last record, so we started off in boiler suits and now it's almost like we're kind of young lieutenants or something."

You've just announced a big autumn tour. Will there be lasers and pyro?

"Yeah, I think we will definitely need some extra goodies out in October. We haven't even started thinking about it yet, but we'll make sure it's magical. There may even be some new material."

You're already writing a new album?

"I'm writing a lot on my phone at the moment. I've got lots of apps that help me write songs so I come up with chord sequences and hum melodies over the top. If they don't end up being songs, I'll have a lot of new ringtones at least!"

NME EXTRA

WIN! AN HP ENVY X2 IN OUR AMAZING PRIZE DRAW

Plus – access the world's best music collection and win tickets to exclusive gigs with HP Connected Music

NME has teamed up with HP to give one lucky reader the chance to win an HP ENVY x2, complete with HP Connected Music – giving you access to the world's largest music collection any time you want it.

All new HP laptops and desktops with Windows 8 come with HP Connected Music access so you can listen to the Universal Music Group's huge collection of tunes. From Nirvana to PJ Harvey, MIA to Kanye, you can stream over 3,500 artists for free, make playlists from millions of tracks, and get stacks of exclusive rewards and content – including free downloads and the chance to win tickets to exclusive gigs. The first of these will be Ellie Goulding on March 21, which will also be live-streamed on YouTube.

The HP ENVY x2 is a two-in-one notebook that doubles as a tablet with a multi-touch interface that's perfect for swiping through your music collection. Powered by Intel Inside® and with integrated Beats Audio, it ensures studio-quality sound that's perfect for listening to all your favourite tunes.

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THE NME CHART

1	NEW	**FOALS** 'LATE NIGHT'	*Warners*
2	7	**ALT-J** 'DISSOLVE ME'	*Infectious*
3	9	**DJANGO DJANGO** 'WOR'	*Because Music*
4	NEW	**JESSIE WARE** 'IF YOU'RE NEVER GONNA MOVE'	*Island*
5	1	**BASTILLE** 'POMPEII'	*EMI*
6	2	**BIFFY CLYRO** 'BIBLICAL'	*14th Floor*
7	NEW	**DAVID BOWIE** 'THE STARS (ARE OUT TONIGHT)'	*Columbia*
8	11	**IMAGINE DRAGONS** 'IT'S TIME'	*Interscope*
9	14	**MUSE** 'SUPREMACY'	*Warners*
10	5	**STEREOPHONICS** 'INDIAN SUMMER'	*Stylus*
11	NEW	**THE STROKES** 'ALL THE TIME'	*Rough Trade*
12	6	**SUEDE** 'IT STARTS AND ENDS WITH YOU'	*Warners*
13	NEW	**TWO DOOR CINEMA CLUB** 'NEXT YEAR'	*Kitsuné*
14	NEW	**THE XX** 'SUNSET'	*XL/Young Turks*
15	16	**THE 1975** 'CHOCOLATE'	*Dirty Hit*
16	8	**DEPECHE MODE** 'HEAVEN'	*Mute*
17	3	**EVERYTHING EVERYTHING** 'DUET'	*Sony*
18	NEW	**JAGWAR MA** 'THE THROW'	*Marathon*
19	NEW	**JOHNNY MARR** 'UPSTARTS'	*Warners*
20	12	**MILES KANE** 'GIVE UP'	*Columbia*

NME RADIO Hear the chart rundown first every Monday at 7pm on NME Radio NME.COM/RADIO

The NME Chart is compiled each week by NME Radio and is based on how many times each track has been played on the station over the previous seven days.

"FRIENDS SEND ME SONGS – IT SAYS 'I'M HERE FOR YOU'"

Mental health problems can affect anyone. But support from friends and family can help curb some feelings of isolation – and it doesn't matter how small that gesture is...

In previous weeks *NME* has explored how rock stars have dealt with mental health problems. Whether you're an *NME* cover star or an *NME* reader, mental health problems are indiscriminate.

Paramedic Christina, 29, and PA Phoebe, 22, were both diagnosed with depression and anxiety disorder and now they know there's no point trying to deal with problems on your own. Talking things over with someone can help you get through it – and, while listening to the music you love can be a comfort, it's no substitute for having someone listen to you.

Getting support from others helps, so if you know someone who's going through a rough patch, reach out to them too.

Everything Everything welcome you with open arms

CHRISTINA, 29, PARAMEDIC

Tell us about your experiences, Christina...

"I was diagnosed with depression when I was 17, then again with depression and anxiety disorder when I was 27. I didn't know what I was dealing with the first time, so it was scary. I thought I was either going crazy or just being a teenager – I remember one girl telling me that it wasn't a real problem."

Can sharing music with another person help?

"Definitely. So many of my friends have lent me an album or a song they think will be relevant to me. You listen to lyrics and think, 'Someone's written this and it could have been inside my brain. They think the same way I think and that means I'm not alone.' Most recently, a friend sent the new Frank Turner song 'Recovery' – they knew I love him and wanted to make sure I'd seen the video to cheer me up. Back in 2001, a friend lent me the Goo Goo Dolls album 'Dizzy Up The Girl' (pictured left). I used to listen to it when I was experiencing depression and it made me feel better, so it's still a favourite. Friends still send me songs – it's a great way of saying, 'I'm here for you'."

Where are you at now?

"I'm a freelance writer and a paramedic, which I really enjoy. Things are much easier now, and I have some great friends and family who support me. Talking helps a lot."

Frank Turner has been a help to Christina

ANDY WILLSHER, RICHARD JOHNSON, VICTOR FRANKOWSKI

PHOEBE, 22, PA

Phoebe, when did your experiences of depression begin?

"Three or four years ago. I'd worked for years to go to Cambridge University, but it wasn't what I expected. I was homesick and ended up in an abusive relationship. I was diagnosed with depression, anxiety disorder and panic disorder, so took a year out."

Did you find your relationship with music helped?

"I've always been involved with music. Some of my current favourites are Metronomy and Everything Everything. When I can't find the words to express something, music is an incredible catharsis. It gives me another form of release."

As well as music, what else helped you through?

"My best friend Jenny. Her dad died at roughly the same time that I was in a really bad place, so we helped each other through it. We both knew we couldn't fully understand what the other was going through, but we could still be there for each other. It was all a bit less overwhelming when I knew I had Jenny to support me."

Where are you at now?

"Going back to university after a year out and seeing my friends ahead of me was a real struggle and sometimes I felt like leaving altogether, but I graduated last summer in spite of everything. That was incredible."

Metronomy's Joe Mount

If you think someone close to you is bottling it all up, don't wait around. Ask them how they're feeling. Get out to a gig or share a song together. Start the conversation somehow. If they know you're willing to listen, it'll make all the difference to them. If you're stuck, find out how to start your conversation today at *time-to-change.org.uk* or tweet with the hashtag #timetotalk.

it's time to talk. it's time to change

let's end mental health discrimination

Pieces Of Me
YANNIS PHILIPPAKIS FOALS

The frontman on how Offspring led him astray, Pixies' twisted lyrics and his granny's cryptic paintings

My first album
THE OFFSPRING – 'SMASH'

"My cousin had it on cassette; I was maybe 11 or 12 years old. Before that my brother had made me mixtapes for a number of years, but when I got ill and was bed-ridden with chicken pox or something I had this cassette and I'd listen to it a lot. It's a great record. From that I got into Nirvana and Pixies and things – it opened up rock music for me. Then I started getting in trouble at school."

My first gig
MR DUCK AT THE POINT, OXFORD

"Mr Duck are an Oxford band. I don't really remember what they're like; I wasn't that into it. I just followed some girl there. The first gig I loved though was Youthmovie Soundtrack Strategies. I saw them in a pub in 2005 and they made me want to simultaneously quit playing music because I never thought I'd make anything better than that, while also making me want to pursue music at the same time. I remember leaving the gig full of inspiration, but also with a newfound low self-esteem."

The first song I learned to play
NIRVANA – 'COME AS YOU ARE'

"I got taught it over the phone when we still had a landline and I had a battered old acoustic that I'd cadged off a friend. A girl who was a friend of mine knew how to play 'Come As You Are' and she taught me on several incredibly long phone calls how to play the incredibly simple riff. Why did I not just go round there? I felt too shy."

My favourite lyric
PIXIES – 'CACTUS'

"The lyrics to 'Cactus' on 'Surfer Rosa' are some of my favourites. It starts, '*Sitting here wishing on a cement floor/Just wishing that I had just something you wore*'. Frank Black's lyrics are humorous and surreal – they just work. He presents this twisted, sexual, comedic but sincere atmosphere. It's such a unique talent. The more I write lyrics, the more I appreciate how amazing his are."

My favourite place
GREECE

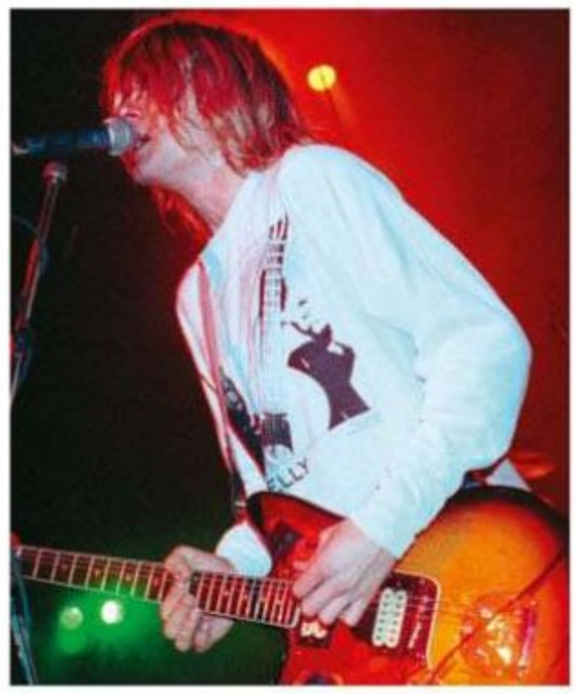
"I like the sea. I like the weather. I like the dryness and the light and the fact that it's not too pretty or too cute. It's got a stark, imposing character to the landscape. I just feel at home there. I love the fact that I get to forget about Britain – it's like I get to inhabit a different role when I go there. It gives me the chance to flip into a second skin which feels very familiar but also new every time."

The book that changed my life
DAVID FOSTER WALLACE – THIS IS WATER

"It's a speech he gave to graduating students at a Kenyan college. It's printed in this volume that's very small and short and there's only a few lines per page. There's little aphorisms on each page and it's like an instruction for living. It's very motivational and compassionate; it's to do with being a good human. There's something really selfless about giving a speech like that. It's a very heartfelt and moving and altruistic speech where you can see that he's trying to impart actual knowledge rather than waffle or give the same old-man kind of advice. There's a real truth to it. It cuts through all the clichés of those kind of speeches."

My favourite possession
A PAINTING FROM MY GRANDMOTHER

"I have a small painting my grandmother gave me that's of a young fisherman who's smoking. It's quite an old painting. My grandmother gave it to me and I've taken it everywhere. I love the picture – it has this strange attitude to it. I wonder who the boy is and where it was made. I know very little about the actual circumstances around the painting, it just felt like a special thing to be given and I wanted to take care of it."



Clockwise from main: the Foals man; Nirvana's Kurt; Pixies; granny's painting; Yannis' very own Greek holiday snap; The Offspring's 'Smash'

WORDS: LISA WRIGHT PHOTOS: DEAN CHALKLEY, GETTY, YANNIS PHILIPPAKIS

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RADAR

FUTURE STARS, BREAKING SCENES, NEW SOUNDS

Edited by Matt Wilkinson

ABOUT TO BREAK

LOOM

Fronted by Faris Badwan's brother Tarik, they're all about sick, sexy, grungy hard rock

"Authentic". It's a sneer-drawing, unfashionable word in these hyper-self-aware times, but one that Tarik Badwan, frontman of Loom, keeps coming back to in conversation. The band, whose gigs have been making an impression of teeth-at-your-throat intensity, are not afraid of being either earnest or uncool. "As long as you know what you're doing, what anyone else thinks won't matter," Tarik informs *Radar* in a St Pancras pub, having caught the train into London for a photoshoot with guitarists Matthew Marsh and Joshua Fitzgerald and drummer Neil Byrne. So young and so impervious! Loom, who've been playing live for about a year and a half now – and who are already predicting they'll have about 40 songs ready when they come to record their debut – are going to need tough skins, 'burdened' as they are with a family connection. Tarik is brother to The Horrors' Faris Badwan, but he's relaxed about the inevitable comparisons.

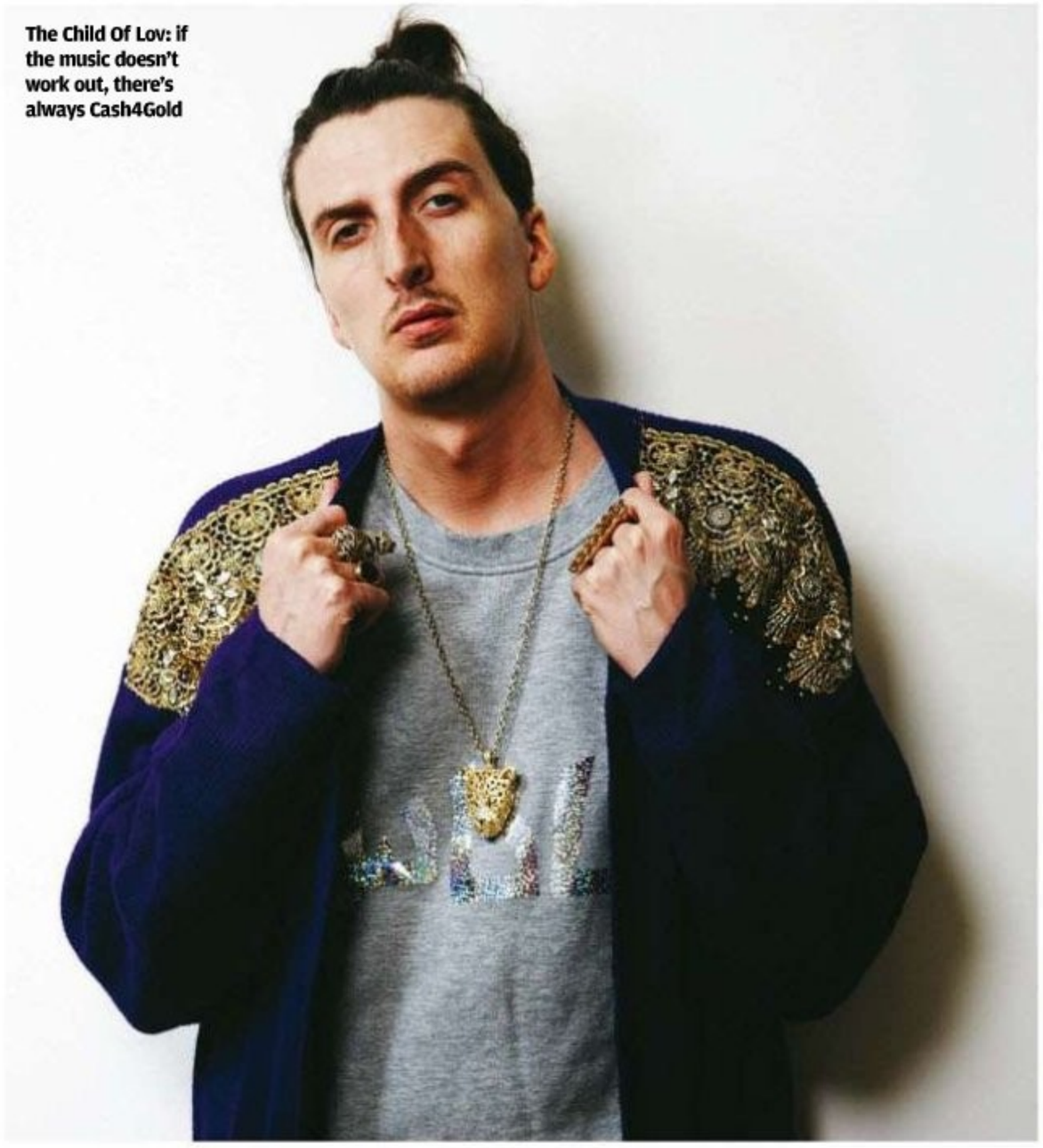
"If he was in an awful band, that would be really annoying," he says sagely, "but he's in one of the most authentic bands of recent years, and one of the most respected critically. I think anyone with half a brain for music will realise that it's a completely different set of influences." Those influences are not timely ones, or cool ones – Nirvana, Misfits, Mudhoney, The Jesus Lizard. Sick, sexy, churning, grungy hard rock. Not something you hear a lot of, and not something you often hear done right, either.

"I hate the idea of people being called punk or grunge when there's nothing remotely aggressive about their music," spits Tarik. While they're no mere grunge revival act, aggression is something Loom certainly excel at, Tarik already gaining a reputation as a magnetically malevolent frontman. Excitement is brewing: forthcoming single 'I Get A Taste' is being played on late-night Radio 1, and heated whispers abound about their live show. That sibling link may draw people's attention initially, but Tarik knows that ultimately it all comes back to one thing. "Having a successful family member will only get you to a certain point. If the music's no good, people won't listen to it. We know exactly what we're doing and we're on track." That's the sound of authentic self-belief right there. Sounds good, doesn't it? ***Emily Mackay***

ROGER SARGENT

NEED TO KNOW

BASED: Hanbury, Worcestershire
FOR FANS OF: Mudhoney, Nirvana, Melvins
BUY IT: 'I Get A Taste' is out March 25 on Hate Hate Hate. An EP follows in spring
SEE THEM LIVE: Tipsy, London (March 21); The Horn, St Albans (April 4); Shipping Forecast, Liverpool (May 2)
BELIEVE IT OR NOT: Faris and Tarik wrote songs together as young 'uns. Tarik says he'd do so again – but only when Loom have established themselves on their own terms



The Child Of Lov: if the music doesn't work out, there's always Cash4Gold

THE CHILD OF LOV: "I HAVEN'T PLAYED LIVE EVER..."

Cole Williams prepares to step into the unknown

RADAR NEWS

For the last few months no-one has seen his face and his name has been a closely guarded secret. Between now and the end of the year, however, you'll be seeing a lot of Cole Williams, aka The Child Of Lov. He releases his debut album 'The Child Of Lov' on May 6, but first on the agenda for the winner of this year's NME Philip Hall Radar Award is putting together a band for his debut live shows, which promise to be unmissable.

"I haven't played live, ever!" exclaims Williams over the phone from his hometown of Amsterdam. "I've met the band and we're rehearsing now. At first it's gonna be a drummer, a keyboard player and an electronics guy, but I've also been speaking with Damon [Albarn]'s main backing singer, who has really good contacts with choirs as well. There are so many voices going on in the music that I want to find a way to translate that into a huge sort of... togetherness. If it works, it will be beautiful."

There's also the small matter of festival season to consider. Williams' diary is already filling up, with a Glastonbury appearance seemingly all but confirmed, and there will be more to follow. "We heard from Glastonbury, and they want me to play," he says. "I'm a festival virgin, actually. It'll be especially weird experiencing something like that for the first time from the stage, instead of being in the crowd, jumping up and down, getting dirty, or whatever people do at festivals!"

"We heard from Glastonbury and they want me to play. It'll be a weird experience"

As a precursor to all that, Williams will release a new single, 'Fly', a salacious cut of neo-soul that its author reckons "sounds a bit like Cee-Lo, which is something I never expected! I felt like a 'singer' when I was recording it, you know? It's quite a big song that way, lots of stacked-on vocals..."

Big songs, big plans, big things ahead; prepare to be enveloped by The Child Of Lov's togetherness. And prepare to like it. ***Barry Nicolson***

BAND CRUSH

Andy Falkous from Future Of The Left on his favourite new act

"I'm not usually a fan of Belgian music, stupid masks (exception – Kong) or wackily self-conscious band names but I will make an exceptional exception for the gentlemen of Kabul Golf Club. We played with them in Diksmuide ("there's been a moider – IN DIKSMUIDE!") and they were fantastic. Thirty minutes of noise with fury and focus."

EAST INDIA YOUTH

SHACKLEWELL ARMS, LONDON

WEDNESDAY, MARCH 6

RADAR LIVE

With his Sunday-best suit and sensible haircut, William Doyle (aka East India Youth) looks like the most straight-laced man in the building. Nervously edging up to his desk, Doyle clocks in and starts playing 'Glitter Recession' in front of a sparse crowd. It's all very polite and even a little awkward as the stiff-shouldered gent starts things off slowly on a laptop that looks fit for typing up invoices. But a mere half-hour later, Doyle has banished the shackles and is wildly bashing his head to blasts of digitised noise.

Like James Blake minus the mewling, East India Youth uses a variety of familiar sounds that, when mixed together, take on a unique voice. For example, 'Heaven, How Long' owes much to krautrock, yet is made to feel as contemporary as The Horrors or Toy in the hands of 22-year-old Doyle. Formerly a member of an indie-pop band, Doyle uses his direct approach to melody on the techno-heavy 'Hinterland', which comes on like Two Door Cinema Club remixed by Blawan. It's a strange combination but it's refreshing to see someone being as bold with their vocal delivery as they are with their production.

At times though, he gives himself too much to do, flipping between laptop, synths and bass guitar and tying himself in a knot with a sample here and a loop there. Sometimes it's as if he started playing something by accident, then changed direction, remembering what he was meant to be doing seconds later. However, he's never overwhelmed and ends with the soaring 'Looking For Someone', from his forthcoming 'Hostel' EP. Now playing to a much healthier crowd, heads are nodding, and then the laptop closes. East India Youth's shift is over and it's time to come back down to Earth. ***David Renshaw***

East India Youth was just glad he wasn't an inch taller

DAVID EDWARDS, JORDAN HUGHES

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Tim: "Who's playing with Remm tonight. Us? Shit! We better go in!"

Germany welcomes the Family, but drummer Tim makes it clear they're not staying long

THE FAMILY RAIN FLOOD BERLIN

Working in the same studio as Iggy and Bowie, the Bath brothers conquer Germany – and plan to take over the world

SPECIAL REPORT

Lots of studios have a history, but none like Berlin's Hansa. It's the 'Hall By The Wall' where Bowie and Iggy came to record "'Heroes'" and 'Lust For Life' in the mid-'70s and where Nick Cave was strung out on heroin in the '80s. Now it's home to three brothers from Bath who are living in the flats on the top floor and spending 14 hours a day recording incendiary, primal blues rock.

That's not to say they're too concerned about history. "We're a forward-thinking band," says drummer Tim Walter. "It's great that they all recorded here, but we're obsessed with modern records as much as old-school ones."

> ***"If you're not thinking huge, then what's the point?"***
> WILL WALTER

"But we did discover," chips in singer and Tim's twin, Will, "that a break in one of our songs, from Iggy Pop's 'Nightclubbing', was recorded in the same fucking studio. It comes full circle."

One listen back to the sessions and it's clear Hansa's reputation is in safe hands. The record is full of the kind of hook-filled, strutting rock songs that Jack White would sell his sister for, shot through with a trace of Bristol trip-hop.

"We used to have other people in the band and be quite strict about the type of music we'd make, but we had an epiphany when it became just the three of us," Will explains. "I remember us being on holiday in the sun and listening to 'Can't You Hear Me Knocking' by The Rolling Stones. We thought: 'This is the point of music.' From then on it's just been about writing music that you can fucking get into and groove to."

It's music that begs to be heard in a sweaty underground bar, so we pile into taxis and head across town to White Trash. Here you can get a tattoo, eat burgers, down whisky, meet a beautiful stranger and watch a life-changing rock'n'roll show all without leaving your barstool.

The band are instantly at home. Their set is fast, swaggering and deafeningly loud. "If we had it our way we would be playing shows 365 days of the year," says guitarist Ollie backstage. "And if we weren't doing that then we'd be in the studio. We find it so natural because we've been playing music together since we were 14. Being in Berlin and actually getting paid to do it is the dream."

They're not stopping here: they'll spend April touring the UK with Willy Moon ahead of hitting this summer's festival circuit. Their sights are set on the top of the bills: "We've always dreamed big," says Will. "We want to sell a million fucking records and headline every festival. If you're not thinking huge then what's the point?"

At Hansa Studio, Berlin: Bowie, Iggy and Nick Cave sat on these seats – probably

Before that they've got a city to take. "Berlin doesn't look open, but once you explore you realise how cool it is," says Ollie. "We've been to bars in DVD shops and an old dentist's surgery. Maybe it's pot luck but we haven't found a bad one yet – and we've been to a lot of bars..."

Tonight we end up in Chalet, a tumbledown Kreuzberg mansion from the 19th century. Now it's overrun by gorgeous German party kids. And why not? As The Family Rain know: who needs history when you've got right now? ***Kevin EG Perry***

The Family Album

WHO
Will Walter – lead vocals, bass; Ollie Walter – guitar; Tim Walter – drums

WHERE
Hansa Studios, Berlin

PRODUCER
Jim Abbiss (Arctic Monkeys, Adele, Peace)

HIGHLIGHTS
- 'Pushing It' – a bluesy stomper that's custom-built for summer festivals
- 'Together' – a deceptively mellow opening leads into a blast of old-school Strokes-style scrappiness
- 'On My Back' – over a militaristic drumbeat, the brothers craft harmonies born of years singing together
- 'Don't Waste Your Time' – a slower-paced, trippier tune with Beatles-esque vocals
- 'Reason To Die' – a strutting, atavistic slice of howling rock

GENE GLOVER

SAINT DAVE REVEALS ALL

Foo Fighters might be on hiatus, but **Dave Grohl** has got a hell of a lot to talk about. He sits down with **Kevin EG Perry** for his most candid interview in years

PHOTOS: AMY BRAMMALL

"God damn, it's bright in here." Dave Grohl winces and draws the curtains out of respect for his burgeoning hangover. It's midday and he thinks he got to bed maybe four hours ago. He's making the most of his time in London. Last night he swung by his favourite Soho rock hangout The Crobar before attempting to pay a visit to burlesque club The Box, which turned out to be closed. That didn't stop the party, but one hanger-on nearly did. "There was this English singer with us who was completely wasted. We almost had to throw him out," he explains. Which of our hard-living rockers is he referring to? "Have you heard of this band... Blue?"

Yes, the greatest drummer of his generation spent last night being tailed by conspiracy-spouting pop crackpot Lee Ryan. "The guy kept telling us how many million records he's sold," Grohl shrugs. "I was like, 'Really? *You?*'"

The mind recoils at the idea of the pair propping up a bar, but then Grohl does have a reputation for being "the nicest guy in rock" and he's no stranger to surrounding himself with a weird and varied cast of characters. Last night he played a show with his Sound City Players, a band that included various members of Foo Fighters as well as Grohl's former Nirvana bandmate Krist Novoselic, Cheap Trick guitarist Rick Nielson and '80s heartthrob Rick Springfield. They're in town for the premiere of his documentary, *Sound City*, which tells the story of the legendary LA recording studio where Neil Young, Fleetwood Mac, Rage Against The Machine, Arctic Monkeys and more all laid down classic albums. The place holds a special significance for Grohl, because it was where Nirvana recorded 'Nevermind' in 1991.

As he sits down for a revitalising breakfast of sausage and eggs, Grohl opens up in an in-depth *NME* interview for the first time since he was named Godlike Genius at the 2011 NME Awards. There's a lot to talk about, from his plans for the next Foo Fighters record to how his idol Paul McCartney came to front a reunited Nirvana line-up. Oh, and why he still wants to throttle the charlatans who produce manufactured pop...

> **"Nirvana only took three pictures when we were making 'Nevermind'"**
> **DAVE GROHL**

***NME:* Your film starts with Nirvana in a beat-up van going to Sound City to record 'Nevermind'. When did you realise how big that record would get?**

Dave Grohl: "When I joined Nirvana they had demoed 'In Bloom' and 'Lithium' with the original drummer, Chad, so there was already this buzz about the band. We signed to the David Geffen Company and they gave us money to go to Los Angeles to record 'Nevermind'. I don't know why we picked Sound City. I think it was because of the board, which was an old Neve, and because it was cheap. It was like $600 a day. Our budget wasn't much because nobody thought anything was going to happen with the record. When we got there we were surprised that it was such a shithole, but we weren't accustomed to the finer things in life anyway. It was such a quick session and nobody thought anything was going to come of it. We only took three pictures while we were making the record. That's all there is to document the making of that record, other than the record itself. It was so far outside Hollywood that none of the fucking posh A&R people would ever come out. I asked our manager if I should worry, and he said, 'No, consider yourself lucky! You don't want those assholes there.' We recorded in April and the record came out in September and then we ▶

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Dave Grohl: he's good at keeping it reel

Spot the inspiration for 'Everlong' in this picture...

were just touring in the van as we'd usually do. Things started to change by Christmas. I knew things were going well because our per diem went from $7 to $10 a day. It was a sweet gig! Audiences started getting bigger and by the end of the tour the album was gold."

What was it like to go back into that room at Sound City where it all started?

"The first time I went back after we recorded 'Nevermind' I went in and right as you walk in the front door there's a huge Nirvana plaque. It was an incredibly emotional experience for me because when I first walked into Sound City I thought, 'Oh my god, what a shithole.' Then I looked at the wall and saw Fleetwood Mac, Tom Petty and Neil Young. I couldn't believe that these legendary records had been made in such a dump. It was good to think that another kid would say the same thing when he walked in the front door: 'I can't believe 'Nevermind' was made here, it's a shithole.'"

What's the wildest thing you got up to at Sound City?

"Once I was producing a band called Verbena and it was the singer's birthday so I bought him this mini motorcycle that went at fucking 45mph. We spent an entire afternoon jumping the ramp that goes up to the parking lot like Evel Knievel. It was the stupidest, most dangerous thing I've ever done in my entire life. There were countless nights where we'd just abandon the session and start drinking. It's not like you were going to mess anything up in there. It was *fun*."

When Sound City closed you bought the soundboard. Now you've got it in your studio are you desperate to record the next Foo Fighters record on it?

"Yeah, but it's funny because I've just made the biggest infomercial for my studio. We're getting calls from really popular bands who want to come and record on

AMY BRAMMALL, CHARLES PETERSON/CORBIS, GETTY

Dave onstage in London with the Sound City Players

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the Sound City board. I'm fucked because it's my studio and I don't have anywhere to go! I think the reason they sold the board to me was because they knew I wasn't going to chop it up and sell it for parts. I wanted to use it the way it's supposed to be used. That thing hasn't been turned off – other than, like, power outages and earthquakes – for 40 years."

You've said you'll start working on the next Foo Fighters record as soon as you get home. When can we expect to hear it?

"Eventually! We have a lot of music, we just need to turn it into a record. You know, I think we do best when we step away from things and regroup. One of the reasons we've been a band so long is that we eventually learned how to say no to things. I mean, we're on hiatus now and we're busier than we've ever been in our lives. We can't spend that much time away from each other because we've been friends for a really long time. Whenever we get back together just to do something as silly as the Sound City project it's always fun. The next record is going to be good. I'm looking forward to it."

FOOS ON HAITUS? FEAR NOT...

You can still hear Dave playing with these two in 2013

QUEENS OF THE STONE AGE

Back with the band for the first time since 2002's 'Songs For The Deaf', Grohl will climb behind the drums in a dream Queens line-up that also includes Mark Lanegan and Nick Oliveri. Grohl describes the recording sessions so far as "ridiculous". Throw in guest spots from Elton John and Trent Reznor and you've got what's shaping up to be one of the records of the year.

RDGLDGRN

NME Radar band RDGLDGRN's tune 'I Love Lamp' managed to grab Grohl's attention, and before they knew it the Washington DC trio known only as Red, Gold and Green were on their way to Sound City to become one of the last bands to record there before the studio closed. Grohl plays drums on the whole of their debut record, and Gold says: "In the live room, he pointed out the spots where Krist and Kurt stood during the tracking of 'Nevermind'." The results of Grohl's return to Sound City can be heard later this year.

When will you next be going onstage as Foo Fighters in the UK?

"I don't know. Not any time soon."

Say... within five years?

"I can't wait that long! God damn, if I waited five years I'd almost be 50 years old! I've got to come back before then. You'd have to fucking wheel me onstage..."

Well, if it was Reading it wouldn't be the first time someone was pushed onstage in a wheelchair...

"(*Laughs*) Exactly! You don't want to go through all that again."

Last year at Reading there were rumours you'd cover Nirvana. Is that something you'd ever consider?

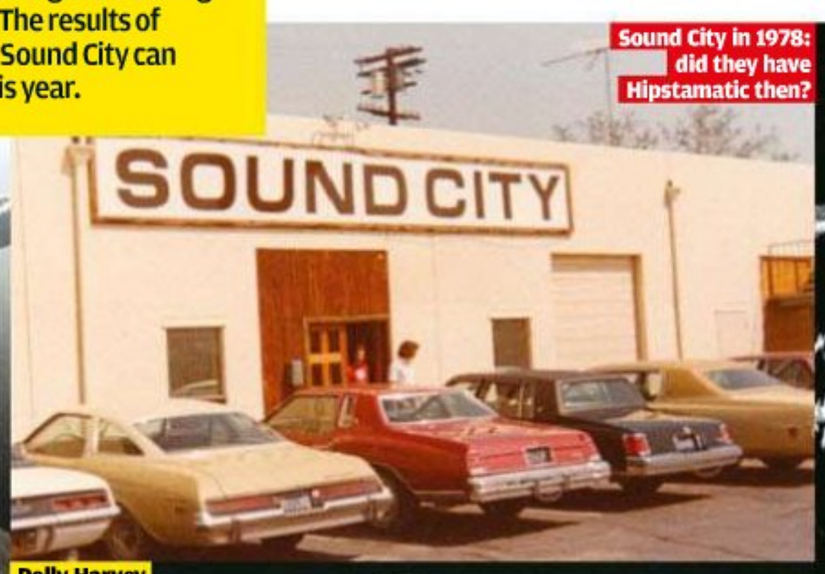
"Every once in a while we talk about it. For the Sound City gig here in London we were thinking about musicians that we could invite because Stevie Nicks and John Fogerty couldn't make it. Someone came up with the idea of doing a Nirvana song with PJ Harvey. Kurt loved her and we love her and we thought, 'Yeah, what would we do?' I said: 'God, what if we were to do 'Milk It' from 'In Utero' with Polly singing?' We all looked at each other, like, 'Woah, that would be amazing...' and then she couldn't do it! The thing is, it's sacred ground. If we were ever to do something like that it would have to be right because you want to pay tribute. There's a reason Foo Fighters don't do Nirvana songs, and it's a good reason."

At the Hurricane Sandy benefit show people thought you were reforming Nirvana with Paul McCartney...

"When he came to our studio to record with us that day we didn't know what to expect. Some musicians need to know what they're going to do before they get in the studio, others are just willing to get weird and experiment and jam. Paul likes to just walk in and see what happens, which I have so much respect for because he's fearless. He has a confidence that you don't find in a lot of musicians because he's really good! I knew that we weren't going to do a Beatles song and I was pretty sure we weren't going to do a Nirvana song, so when I talked to him he said, 'Well, why don't we just write something?' I said, 'Oh great, that takes the pressure off!' Then with the Hurricane Sandy benefit he called and said, 'Hey, um, I'm doing this benefit, would you like to play?' I said, 'Of course.' He said, 'Maybe you could play a bit of drums. Hey, why don't we do the Sound City song?' I would never have suggested that! I wouldn't have been like, 'Hey Paul, let's do one of *my* songs,' you know? So I asked Krist and Pat and it just happened. Of course,

"Working with Paul McCartney was the most special day of my entire life"

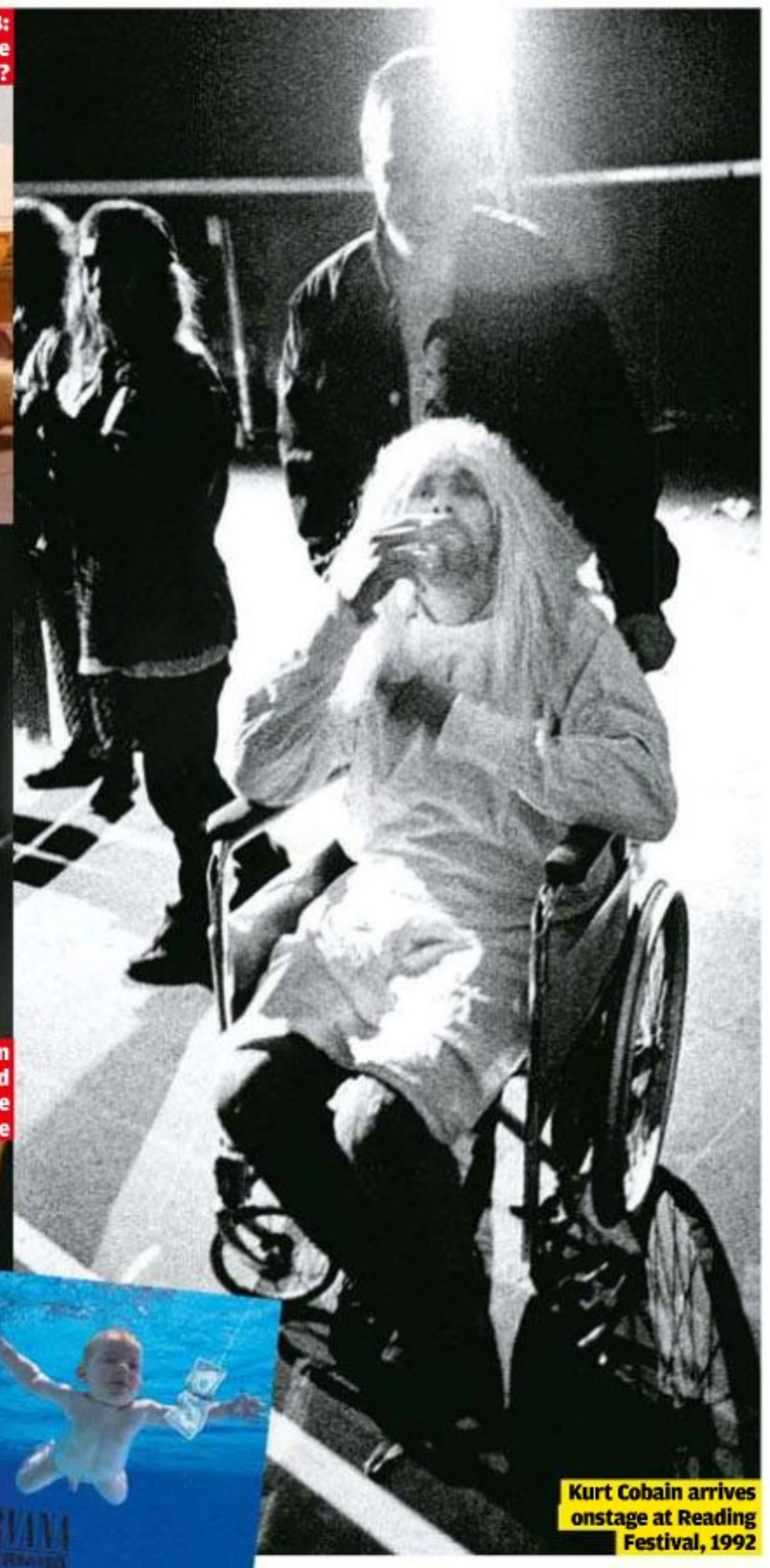
DAVE GROHL



Sound City in 1978: did they have Hipstamatic then?

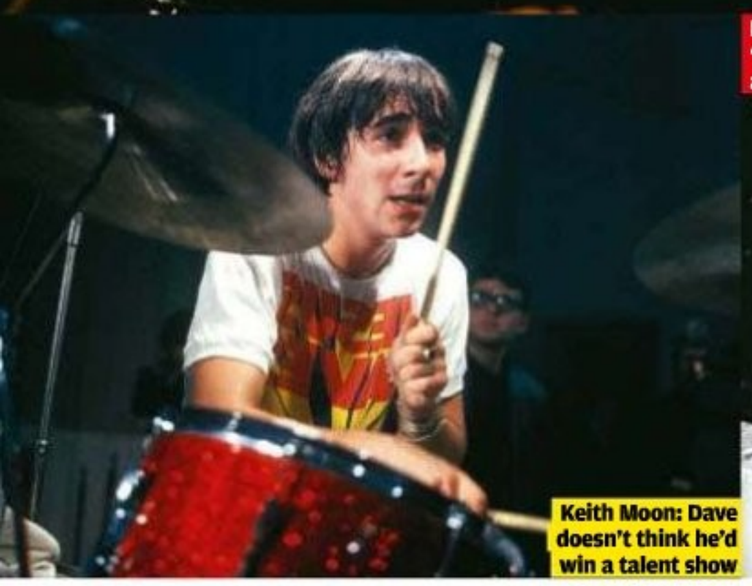
Polly Harvey could've been the new Kurt

Dave at Sound City in a still from the film and (below right) some record he made there



Kurt Cobain arrives onstage at Reading Festival, 1992

Dave with Krist Novoselic and some guy called Paul at the 12-12-12 Hurricane Sandy benefit



Keith Moon: Dave doesn't think he'd win a talent show

Dave does 'contemplative' at Sound City

there was a lot of speculation. People didn't know what our intentions were, but I was really happy that we were the one band that went out there and did a song that no-one had ever heard. A song that no-one knew existed at that point! We'd kept it a real secret."

What was the most surreal moment?

"We were in the studio and he says, 'Go in there and double my vocal,' and I said, 'OK, you mean put a harmony on it?' 'No, no just sing what I sang. Me and Lennon used to do it all the time.' Like, what?! What's going on here? This is crazy! I had to pinch myself. Even had we not filmed or recorded it, that still would have been the most special day of my entire life. It was so awesome to sit with my absolute hero, my musical hero, the person that influenced me more than anyone else and to record on the board that I think is responsible for me being here. It was incredible."

Your film emphasises the importance of bands playing together and sounding shitty while learning their craft. You've been quite critical of talent show culture...

"I think people should feel encouraged to be themselves. That's what bums me out about those shows where people are judged so harshly by fucking musicians that hardly even play an instrument on their own fucking albums! It makes me really mad. I swear to God, if my daughter walked up onstage and sang her heart out and some fucking billionaire looked at her and said, 'No, I'm sorry you're not any good', I'd fucking throttle that person, I swear to God. Who the fuck are *you* to say what's good or bad?"

You'd probably do alright if there was ever a drumming talent show...

"Well... If you were to put Keith Moon up onstage and have him judged by prolific fusion drummers they would say, 'Well, your timing's not great, you're all over the place, you're hitting rim-shots when you weren't supposed to, your cymbal work is a little sloppy.' It's ridiculous. It homogenises music so that everyone sounds like fucking Christina Aguilera. I mean, *really*? In my world I listen to fucking drummers that sound like they're falling down the stairs as much as I love listening to a beautiful disco track where someone's got perfect time like [Chic sticksman] Tony Thompson. People need to understand that if you're passionate about something and you're driven to do it then don't be fucking scared, do it. The next time someone says you're not that good a singer, say: 'Fuck you!' I interviewed Neil Young, and he said in his first band someone said to him: 'The band's really great, but honestly you shouldn't be the singer. Please, don't sing.' If Neil Young had listened to that person, then we wouldn't have had any Neil Young!"

Foo Fighters are supposed to be on hiatus but you're working harder than ever. Can you ever imagine retiring?

"Retiring? You should see the house I have to make payments on! No, look, I've had jobs. I've had shitty jobs: manual labour, pizza restaurants, fucking record stores, whatever. This is not a job. I've already retired. I retired the fucking day that 'Nevermind' went gold. The thing is, I get all these amazing opportunities and you'd be crazy not to take them."

You get called "the nicest guy in rock", but don't you need to have an edge to be successful in music?

"Evidently not! I think that it's important that you try to treat the people that work with you with respect and that you try to take as much time as you can with the people that come up to say hello. Sometimes it gets overwhelming when you just want to sit down and have a fucking drink and you can't, but it could be worse. I have this motto in life: 'It could be worse'. Some people have an 'It could be better' mentality, but not me. Even when it's bad, it could get worse, believe me. I don't have any complaints."

With that it's time for Dave Grohl to head off. He's got to start whipping those Foo Fighters songs into shape, not to mention maintaining his reputation as the world's most in-demand drumslinger-for-hire by playing with everyone from Queens Of The Stone Age to RDGLDGRN. Judging by his unstoppable work rate, don't be surprised to see him back prowling a UK stage before too long. It means too much to him not to.

"You know it's funny, recording at Sound City and playing Reading Festival happened within six months of each other," he says. "It was such a crazy year in my life. I was 22, I was a child. I was so dumb, but all those huge experiences happened in a short period of time so I look back on that period in a very romantic light. To be young, and to have the world in the palm of your hand... I wouldn't change a thing."

THE UNSUNG HEROES OF SOUND CITY

Some of the other faces appearing in the film

LEE VING

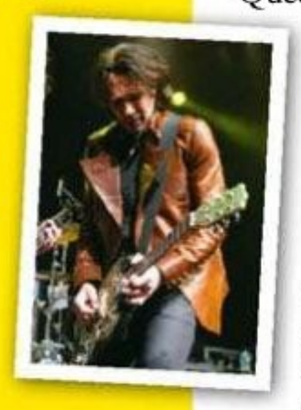
The frontman of LA hardcore punks Fear. John Belushi once refused to appear on *Saturday Night Live* unless they were booked as musical guests. The band and their fans then started to destroy the set and the show's producers had to cut to pre-recorded footage.
KEY TRACKS: 'I Don't Care About You', 'Beef Bologna'

RICK NIELSON

The guitarist and songwriter formed Cheap Trick in 1973. Grohl says: "When I look at bands like Cheap Trick I realise that they were just like we were in Nirvana."
KEY TRACKS: 'Surrender', 'I Want You To Want Me'

RICK SPRINGFIELD

Eighties pop star who's more recently been seen playing a coked-up version of himself on debauched TV show *Californication*. Springfield proves to be the heart of *Sound City* with his candid take on the father-son relationships which developed at the studio.
KEY TRACKS: 'Jessie's Girl', 'I Do Everything for You'



ALAIN JOHANNES

A long-time Grohl collaborator who has played with Queens Of The Stone Age, Them Crooked Vultures and on Josh Homme's Desert Sessions project.
KEY TRACKS: 'Hanging Tree', 'Reach Out'

AMY BRAMMALL, WIREIMAGE, ANDREW STUART, REDFERNS

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LET'S GET READY TO RUMBLE

Deap Vally have a reputation as the hardest-partying new band around. Ben Hewitt attempts to survive 48 hours on tour with them, but it's the backstage-invading fans who pose the biggest challenge...

Photos by Dan Kendall

"Don't you think that's sexy?" Singer/guitarist Lindsey Troy shoves a piece of paper forward: a doctor's printout showing her mangled tonsils. "They look kind of vaginal," she insists, running her fingers over them. Her partner in crime, drummer Julie Edwards, helpfully chimes in: "Like a vaginal beak," she nods knowingly.

Quite. But in spite of such injuries, Deap Vally have a reputation for causing chaos and confusion wherever they go – which is why I've been sent to find out if I can survive two days on the road with them. The main inspiration for this challenge was the video for their single 'End Of The World'. Filmed during their first UK shows, it's a debauched collage of them pouring champagne down their gullets and using toasters to light joints.

"We got fucked up and almost got arrested," remembers Julie. "We broke into a construction site and when we looked down all these cop cars were coming. But because we were American, I think they thought we didn't understand what 'no trespassing' meant, so they let us go."

When the cameras aren't rolling, things are no less wild. Julie says that on her honeymoon, she and her husband were busted by US rangers for having mushrooms and marijuana in their car, leading to a few lost hours spent being interrogated and having torches shone in their eyeballs to check how high they were.

But right now they're lounging in a poky dressing room at Sheffield's Queens Social Club, preparing for the opening night of their UK headline tour – glammed up in a quaint working men's club that could have been lifted straight out of *Phoenix Nights*. But things are a little mellower than expected. Lindsey's damaged nodules may be a goldmine for 'sexy' snaps, but they also mean she's under doctor's orders not to talk between shows. Instead, she alternates between knitting and doing weird vocal exercises that sound eerily like a mermaid gargling during mating season.

"We got fucked up and almost got arrested. The cop cars were coming"

JULIE EDWARDS

There's good reason for the caution, too. High-profile support slots with Muse and The Vaccines have bolstered Deap Vally's reputation as the newest, sweatiest, scuzziest kids on the block, and this tour feels like the first of many significant, star-making steps. Case in point: roughly an hour before showtime, the dressing room door is suddenly flung open so hard it's nearly knocked off its hinges. Someone sticks their head inside, has a quick scan and bellows: "THEY'RE IN HERE! THEY'RE IN HERE!" Three girls barge their way inside and descend upon Deap Vally, screaming, jumping, stroking their hair, kissing their faces, and forcing a homemade scarf into Lindsey's hands (because, as they say, they're "in the knitting club, too"). It's bedlam.

"They were really sweet," beams Lindsey after they leave, although she's now dragging her suitcase and jamming it in front of the door as a barricade.

Later, their 35-minute set is as frenetic and feral as any you're likely to see this year – Julie thrashing at her drumkit like a wild woman, Lindsey tearing throaty, guttural shrieks from her throat. They throw in ▶

Lindsey writes out a knitting pattern for a fan

Lindsey's throat scans, or the *Deep Throat* audition stills?

Hotpants? In Sheffield? In March? Not advisable

Deap Vally onstage at Sheffield Queen's Social Club

Sorry, which band are you in again Julie?

Refugee chic backstage in Sheffield

'Deap Vally Red' hair dye is now available from L'Oréal

"Guys, this is *my* dressing room!"

Forty winks in Brum: "Knickers to the lot of you!"

two tracks they're playing live for the first time: the raucous, rowdy fuck-you of 'Raw Material' and the sweat-stomp of 'Walk Of Shame', potentially the finest ever clapalong crowd-pleaser about trudging home with crumpled clothes after some ill-conceived rutting and not caring one bit about who spots you. It's proper jump-leads-clamped-to-your-nipples electrifying.

Afterwards, there's an impromptu party in their dressing room. Another motley crew of fans gatecrash; booze and joints are passed around; one chap racks out lines of coke (the band abstain) and repeatedly gabbers, "Have you heard of... The Stone Roses?"

The gig felt like a moment. And Julie, drunk on sentimentality, feels the need to make a speech. "Can I tell you guys a secret?" she asks. "We needed to go to the bathroom earlier but didn't have time to go downstairs, so we went in the sink instead."

"I made some bad decisions last night," grimaces Lindsey the next morning. Both she and Julie are shattered – a lethal combination of jet-lag, late-night partying and Lindsey "snoring like a monster" – to the extent that hotel employees have to chivvy them up to leave; they've already missed check-out time. Lindsey shuffles around the room stuffing her remaining belongings into her bag, while Julie passes the time by talking about how she used to be obsessed with Bill Clinton. "He stuck a cigar up someone's vagina," she shrugs matter-of-factly, by way of an explanation.

Travelling in their van to today's show, at Birmingham venue The Rainbow, is a sedate affair: Lindsey opts to take a nap, and Julie offers a knitting lesson. Grabbing rest when they can is becoming more important – as the immediate aftermath of last night's gig showed, when they were hounded by people for 30 minutes before making it backstage, they're beginning to amass an army of fans. Lots of them are familiar faces, too – one elderly punter, who previously introduced himself to the pair by scraping them with a guitar plectrum so he had a chunk of their skin tissue, was boasting yesterday he'd "still got their DNA". Julie's not fazed. "One time this man asked me for a piece of my hair," she says. "He ripped out a bit of arm-hair in return. I taped it into my journal."

There's a planned support slot with Mumford & Sons on their European tour, before debut album 'Sistrionix' (a title that'll be "unique in the Googleverse", according to Julie) is released in the summer. "I think the majority of the songs are about female empowerment," says Lindsey. "A 'fuck you' to people who keep trying to put us in these boxes: as people, as women, as musicians. A lot of the songs we've been writing are about people trying to tame us. They don't want our music to be as heavy as it is, and there's a lot of internal pressure from within the machine to change our music. And that really angers us, so we wrote a lot of really angry songs about it."

"I didn't even know how important it was until we entered this man's world of men who are such smart geniuses, and we're just weird native savage creatures that need to have things explained," adds Julie, witheringly. "I feel we're patronised all the time."

Compared to yesterday's backstage hullabaloo, it's docile in Birmingham. Lindsey even spies another opportunity to grab 40 winks, although she's forced to improvise after losing her eye-mask. "I'm going to put a pair of underwear over my eyes instead," she explains, rummaging around for a spare pair in her bag, then stretching out on the couch, knickers over her head.

Instead the action comes onstage: it's packed, again, and filled with familiar faces who've made it their mission to drink in as much Deap Vally as they can.

A snarling, squalling 'Creep Life' is dedicated to "all the assholes who like to keep secrets, 'cos they're fucking nasty"; 'Gonna Make My Own Money' gives any knuckle-drugging Neanderthals who dismiss them a hearty kick in the bollocks; and filthy, furious stompalong 'End Of The World' is rapidly turning into a behemoth of a set-closer. "We love you guys," they yell from the stage. "Even if the toilet was clogged upstairs."

And there's no doubt it's reciprocated, too – and then some. Because two days on the road with them has shown that the maddest thing about Deap Vally isn't their boozing or chaos-causing: it's the DNA-stealing, dressing room-invading mania they're inspiring in the ever-growing rabble following them from town to town.

"*If you wanna serve me, show me you deserve me*", screams Lindsey tonight during 'Baby I Call Hell'. Judging by the number of devotees who've been hell-bent on being as close to them as possible over the past 48 hours, even more people are going to be answering that call very, very soon.

DEAN CHALKLEY

JUSTIN: WHY DV SUPPORTED THE VACCINES

Justin Young, The Vaccines: "Someone gave me one of their demos, which I really liked, and I'd heard they were these cool, sexy LA girls. And then someone suggested them as a support band, and it worked really well: they're very different from us, but we have a lot in common. We've become really good friends – we did a UK and a European tour with them. We both rely on relatively little, and instead focus on just playing your heart out. It's amazing how much noise they make for just two people. It's just no-frills rock'n'roll. To find a band playing with that kind of conviction – they're few and far between nowadays. That's the difference between a good and a bad band, isn't it? There's nothing better than seeing a kind of hunger in a band's eyes, is there?"

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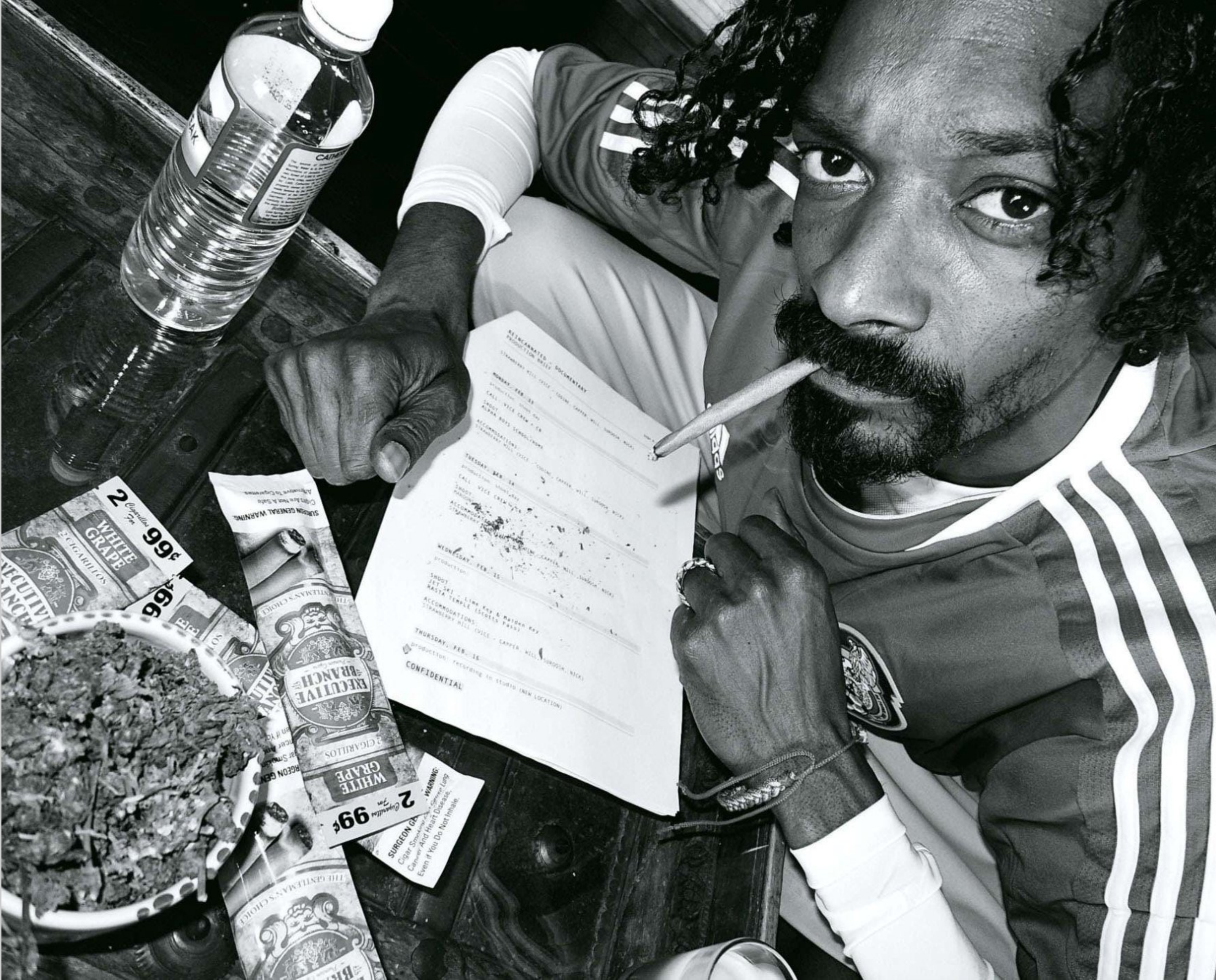
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CALL - VICE CREW - 6A
SHOOT
ACCOMMODATIONS
Strawberry Mills Juice - Cuisine - Capper, Mill - Surgoosh, Nick
WEDNESDAY, FEB. 25
production:
SHOOT
JET SKI - Lime Key & Maiden Key
RASTA TEMPLE (EGRETS PASS)
ACCOMMODATIONS
Strawberry Mills (Juice - Capper, Mill - Surgoosh, Nick)
THURSDAY, FEB. 26
production: recording in studio (NEW LOCATION)
CONFIDENTIAL
WHITE GRAPE
2 CIGARILLOS
EXECUTIVE BRANCH
THE GENTLEMAN'S CHOICE
2 Cigarillos 99¢
SURGEON GENERAL WARNING:
Cigar Smoking Can Cause Cancer And Heart Disease, Even If You Do Not Inhale.

LION'S DEN INSIDE THE

When Snoop Dogg went to Jamaica to make a reggae album, **Andy Capper** went along with him. This is his story of the journey that gave birth to Snoop Lion

PHOTOS: WILLIE TOLEDO

I was at my parents' house casually contemplating suicide over the 2011 Christmas period when *Vice* co-founder Suroosh Alvi called me up asked me if I wanted to go to Jamaica. He told me that Snoop was a fan of *Vice* documentaries and would I like to shoot something around the making of a new album with superstar producer/DJ Diplo.

Being manically depressed, I was like, "Hmm, maybe" but when I found out about how deep Snoop wanted to go into Jamaican culture I got excited. So I did a bunch of research on the island and how aspects of it related to Snoop's back-story and got an itinerary together.

I was always a huge fan of Snoop and the west coast/Death Row era of rap. As well as the incredible music, you had the storytelling abilities of artists like Snoop, Dr Dre, Tupac, Eazy-E, Ice Cube and The DOC.

At the time of their arrival, Los Angeles was in the midst of a mini civil war fuelled by gang violence, police brutality and the arrival of crack cocaine. How did young British people find out about all this? Well it wasn't really through news stations. Sure, you had reporters in helicopters hovering over the Compton riots and telling you how bad it all was but if you really wanted to find out what was happening in the hood then you had to put on 'Amerikkka's Most Wanted', 'Straight Outta Compton', 'The Chronic' or 'Doggystyle'. "Rap is CNN for black people" was a quote at the time from Chuck D, but in reality it was CNN for everybody.

And so for me Snoop has always been a journalist of sorts. Going to Jamaica with him and putting him in situations that we'd normally put a *Vice* host in seemed crazy and surreal but something I could never turn down. And I also wanted to find out the motivations behind him wanting to make a reggae record.

The cynics claim this is an overnight transformation but reggae isn't something that Snoop had just stumbled upon in 2012. As a young man he would visit a Long Beach head shop run by a guy called Ital Joe. He and his cousin Daz Dillinger would buy weed from Joe and the three of them would be schooled on reggae and Rastafarianism. If you go back and listen to 'The Chronic' he's rapping parts in a Jamaican accent. So I think this is a thing that's been building up within him for years, and now it's come out. The haters say it's a cynical thing to cash in, but really if he wanted to cash in he'd have had Diplo make him another straight gangsta record.

Snoop salutes the crowd from a rooftop in Tivoli Gardens, Kingston

Snoop was visibly moved by the love he was shown

From the moment we met Diplo and Snoop together at Tuff Gong Studios in Kingston in the second week of February 2012 it was clear that it was gonna be a special experience.

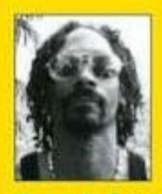
The studio we were at was the second Tuff Gong studio that Bob Marley built – the first being at his home, which is now the Bob Marley Museum. The extractor fans in the ceiling have a green tinge to them. Diplo had put together a team of writers and producers to make Snoop's album 'Reincarnated' which included Andrew Moon Bain, Jah Dan, Angela Hunte, who wrote 'Empire State Of Mind' for Jay-Z, the producer Dre Skull, who's worked with people as diverse as Yeasayer and Vybz Kartel, and the main engineer on the project, Ariel Rechtshaid. Ariel has just finished producing the new Vampire Weekend album. He also made hits with Diplo for pop superstars like Usher, Beyoncé and Justin Bieber. It was a very diverse and special team and I think that's reflected in the final record.

Even the Jamaican cops loved Snoop

As well as following Snoop in the studio we came up with a plan to show him the reality of modern Jamaica. In the past, his visits to the country have always been restricted to hotel/backstage/tourbus, so we took him to as many diverse and exciting places as we could. This was not just for the purposes of making an interesting documentary but also to inform the writing of the new album. ▶

THE LION SPEAKS TONIGHT!

Snoop on his big reggae move



NME: **The movie starts and ends with you at Nate Dogg's funeral. Did his death play a big part in your decision to go to Jamaica?**

"That isn't the reason I went to Jamaica. That was just a part of the journey."

What was it then?

"I didn't wanna do another rap record. I was looking for something new to do and this was a fresh idea that popped in my mind."

Why no rap?

"It started to sound like repetition and I don't like doing things twice."

Were you tired of LA?

"It was more about me. I felt like I should try something I've always wanted to try."

Why Jamaica?

"I'd been to Jamaica many times before. This was a project that needed everything in one place, all up on the one roof."

How far back does your relationship with Jamaica go?

"Man, I've been going to Jamaica since 1994."

How did the name Snoop Lion come about?

"All of the Rastas was calling me Snoop Lion or 'Berhane' ['Light'] when I came to Jamaica. It was a natural thing because that's part of their lingo. Lion is King. I wasn't bringing that Snoop Dogg spirit to reggae, I was doing something completely different. It wasn't Snoop Dogg making reggae music, it was Snoop Lion."

This must be the most singing you've ever done on a record...

"I wanted to sing from top to bottom. I was ready for it because I felt like I could do it. It was the only way to do reggae in its natural form."

What was going on in your mind when you went to Bunny Wailer's house for the documentary?

"It felt to me like he was a part of the same kind of movement that I was with 213 [Snoop's former group with Nate Dogg and Warren G]. The Wailers was like a parallel of 213. Me and my homeboys doing what we doing, he and his homeboys... his homies aren't here but he continues the legacy. We were so connected, so far apart but so close 'cos we came from the same environment."

At the end you perform a ceremony with some very old Rastas. Was that unlike anything you'd ever experienced as Snoop Dogg?

"Definitely. They don't give you permission to be up on them unless you one of them. It was a privilege and an honour to be accepted and taught by them."

Was it difficult gaining their respect?

"Nah, because I wasn't trying to do nothing that was fake. I was just doing me, it wasn't about me trying to do or be somebody. I am who I am. You know what? It's brotherhood, that's all it is. It's fellowship."

When you watch the documentary, what do you think of it?

"It's hard to judge it 'cos it's me. But me and my team felt like making a documentary because there's gonna be some magic moments."

What's your lasting memory of Jamaica?

"The love that I got from the people. That stands out more than anything because it's genuine. And if it ain't love, it's hate."

So what's your reaction when people don't take the whole Snoop Lion project seriously?

"I've never cared about people's thought on what I do musically, personally or business-wise. I do me for me."

Do you think it's important that people see this side of you in this movie?

"It's important that people get a real understanding of the journey."

Chilling out on a raft on the Blue Lagoon in Port Antonio

One of the first places we went was Tivoli Gardens, a community in Kingston which has a scary reputation for a number of reasons. As well as all the problems that come along with any area that suffers from staggering inner-city poverty, the place was once a stronghold for a "drug lord" called Christopher 'Dudus' Coke. Dudus' father Lester, aka Jim Brown, was head of an organisation called the Shower Posse, who were responsible for importing huge amounts of cocaine and marijuana into America. The Shower Posse were so named for the way they would shower any enemies with bullets if they were crossed. But as well as criminal activity, Dudus and his organisation provided for the people of Tivoli Gardens, paying for schools, helping the less well off and also providing security and order within the community. This made him hugely popular with the people but also had the Jamaican and American governments worried about the scale of his influence in Kingston. And so in May 2010, after an American government-prompted invasion of Tivoli by Jamaican security forces there was something akin to a mini civil war, as police and the army attempted to capture Dudus. Many people were killed in the clashes.

We wanted Snoop to go right to the heart of Rastafarianism

We wanted to take Snoop to Tivoli to draw parallels between his life as a young crack dealer in a community in Long Beach where the leaders of the Rolling 20s Crip gang would also provide criminally financed support to an impoverished community.

Snoop is an iconic figure in ghetto communities across the world as he represents somebody who has lived through the same struggle as them but overcome the obstacles of life and become a success. And so we rolled into Tivoli Gardens to meet family and associates of Dudus who arranged a smoke session for Snoop in their yard. In between 40 or 50 roaming goats, Snoop bonded with members of the Tivoli community. After about 15 minutes of the news spreading that Snoop was around, there were around 2,000 people cheering and shouting his name around the yard.

And so we escaped to a recording studio where Snoop laid down some vocals with a local dancehall artist called Cutty Corn in a room filled with more smoke than a cigarette factory on fire. After the recording session, Snoop walked up onto a rooftop in the centre of Tivoli Gardens. Surrounded by army and police bearing M-16s, thousands of people shouted and chanted his name. We had the idea for the rooftop walk as a reference to Snoop's first 'What's My Name?' video. Snoop was visibly moved by the love he was shown by the community, and seeing the poverty in Tivoli as well as Trenchtown prompted him to set up a charity called Mind Gardens, which aims to start up fruit and vegetable farms in inner-city communities to help the people there have a better diet. It was co-founded by John Paul DeJoria, the Patron tequila magnate who Snoop met backstage at Muhammad Ali's birthday party in Las Vegas halfway through the making of 'Reincarnated'.

A couple of days later we took Snoop to Trenchtown for a visit to Bob Marley's old house and to see the area that he and Peter Tosh and Bunny Wailer started to make their first songs. We'd always planned on going

Q&A INTERVIEW: EVE BARLOW

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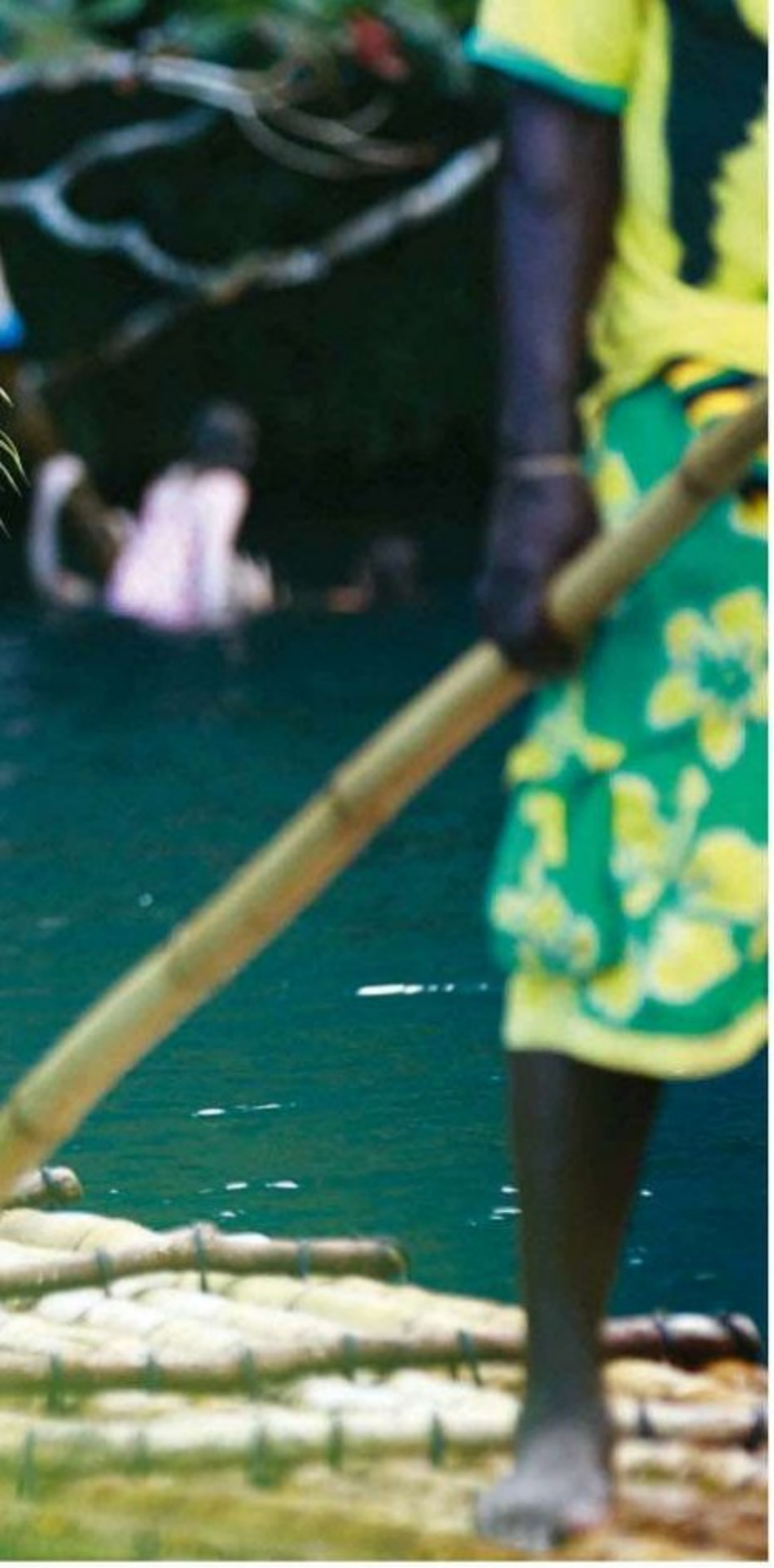

there but the trip took on a new significance after Snoop met Bunny Wailer the night after the Tivoli Gardens experience. Easily the most charismatic, otherworldly person I have ever met in 20 years of working in music, Bunny smoked weed through a pipe made out of a carrot and told Snoop that unless he went to Trenchtown and soaked up the atmosphere and vibes there then he would never truly understand where and how reggae music started.

Bob's son Damian came along with his entourage and so there was a fair amount of people buzzing around the area. The Marleys are Jamaican royalty so if you're rolling across town with them you're usually in a minimum five-car entourage complete with police escorts. Running constant red lights on a high-speed drive through Kingston is a pretty "baller" experience.

I guess when Snoop announced that he was the "reincarnation of Bob Marley" a lot of people thought it was quite rich, but when we traced the genesis of the Wailers – three friends from a bad area who made songs about struggle – it transposed well with Snoop's early days. His original group was called 213 and was made up of himself, Warren G and Nate Dogg. Although the style of music was totally different from The Wailers, there was a very similar back-story. And the themes of living through struggle and writing lyrics that the establishment didn't really want to hear are exactly the same.

As well as showing Snoop the real Jamaica, we wanted him to go right to the heart of Rastafarianism and to where reggae music first started – which lies, arguably, with the Nyabinghi Rastas. The Nyabinghis are the oldest Rasta order in Jamaica and Bob Marley gave them the money to build their temple community on a hilltop just outside of Kingston.

Snoop during his baptism with the Nyabinghi Rastas

The 'Lion' recording at Gee Jam studios in Port Antonio

The drumming patterns that they use in their ceremonies are what influenced reggae musicians to come up with the distinctive ska beat that later became reggae. I was the first white person to ever be granted access to the temple and the whole five-hour ceremony was a strange, magical, beautiful experience. The elders of the Nyabinghis looked like they were from another planet, with the wildest dreadlocks I have ever seen. Snoop smoked and danced with them to the Nyabinghi drums and then there was a ceremony.

As well as schooling Snoop on the history of Rastafarianism, the High Priest of the temple baptised him with the Ethiopian name "Berhane", which means "light of the world" and was the name they once bestowed upon Bob Marley. I think Snoop was moved and a little taken aback by the love that the Nyabinghis showed him. He's since bought them a new tourbus and is working on supporting them in other ways.

And so we left Jamaica after three and a half weeks living together, all revitalised and non-suicidal. We set about editing the film and lining up interviews and meetings with key people in Snoop's life and growth as an artist and person.

One of these people was Minister Louis Farrakhan, head of the Nation Of Islam. A controversial figure, known for his militant views on black separatism and who has been linked to the assassination of Malcolm X, the Minister has always had dealings with the hip-hop community and it was he who Snoop went to for guidance and protection after Tupac and Biggie were killed in 1996/7. Snoop feared that he would be the next rapper to meet a grisly end and so he approached Farrakhan to hold a peace treaty among east coast and west coast rappers. Snoop went on to speak at the annual NOI Saviours' Day and has maintained contact with the organisation ever since. During one of the most surreal/great interviews I've ever conducted, Farrakhan went as far as to compare Snoop to Malcolm X.

Snoop dancing with the Maroons community

Arguably the most divisive aspect of Snoop's career was him becoming a full-time pimp, with a string of girls across the States. This led to a break-up with his wife of 18 years, Shante Broadus, with whom he has fathered three children, including his teenage daughter Cori. Over the last couple of years, and dealing with matters like his best friend Nate Dogg dying, Snoop realised that love and family were the most important things in his life and so he turned his back on the dark world of pimping and also gave up all his guns (he had three in the house when he was busted). Farrakhan said that Malcolm was also a pimp and that when he learned the error of his ways, he used his skills to be a force for good in the black community. And my favourite quote from the three-hour interview – "The depth down shows the height up" – sums up the whole ethos behind *Reincarnated*.

Snoop's moral barometer may not be aligned with mainstream values but beneath the costumes, the images, the bravado, the gangsta shit and the showbiz circus beats a tender heart, just like yours or mine.

Reincarnated is in UK cinemas from March 22

REINCARNATED

NME REVIEW

VICE/SNOOPADELIC

"I know Obama wants me to perform in the White House, but what the fuck am I supposed to play?" asks Snoop Dogg from behind a haze of smoke. A switch to sauntering reggae rhythms and dancehall vibes might go down better at a black-tie Democrat gala than his usual brand of menacing gangsta rap, sure, but there's more to the former Death Row artist's recent reggae reinvention than courting an audience with the president, as this documentary expertly illustrates.

Relocating to Jamaica, Snoop and *Vice* documentary maker and ex-*NME* staffer Andy Capper dig deep into Rastafarian culture, cutting footage of the 41-year-old in the studio with producer Diplo with explorations of Kingston's streets, slums and history. There are fascinating glimpses into the rapper's creative processes, but most revelatory are poignant passages on late friends Tupac Shakur and Nate Dogg, whose deaths played a significant part in Snoop's "spiritual awakening".

If there's one disappointment, it's the music, perversely – snippets of a Rasta reworking of Beirut's 'Nantes' among other new songs suggest the actual 'Reincarnated' album might actually not be much cop at all. But as a powerful film about redemption, reinvention and change? Well, now we're talking Obama's language. Undeniably a gripping and beautiful watch. *Al Horner*

8

"We fucked up before. *THIS* is how it should be"

Ten years ago Suede bowed out with a lame album that dirtied their legacy. Now, to launch new LP 'Bloodsports', they've returned to their Camden birthplace to try and put things right. Ben Hewitt finds out if they can do it

PHOTOS: ANDY WILLSHER

Brett Anderson onstage at Camden Barfly, March 4, 2013

Scoffers, mockers, dissenters and doubters: behold Brett Anderson's shirt tonight. And then try telling *him* that the notion of Suede releasing a new album after a 10-year break in recording – and thus potentially pissing all over their legacy *again* – might not be such a grand idea.

At 9pm, when he leads the band onstage at Camden Barfly to launch new album 'Bloodsports' in front of 200-odd people, that shirt is primly buttoned up. But over the next hour and three quarters it gradually loosens, until he finishes the set standing on top of a monitor and singling out audience members, mouthing "FUCKING COME ON!" at them with his torso on full display.

Is this fitting behaviour for a 45-year-old man? This will be addressed later. But the public unveiling of 'Bloodsports' couldn't have happened in a more fitting place – this is exactly the kind of dingy north London watering hole Suede made their name in all those years ago – the androgynous outsiders and sleazy flash-boys who helped birth Britpop and became adored and reviled in equal measure.

"You want to be the kind of band people get beaten up for liking," bassist Mat Osman says after the show. "I think we probably were," adds Brett. That was until their last album, 2002's 'A New Morning', saw their story end with a whimper rather than a bang. "We should have all perished in a fucking fireball instead of releasing it," laughs Mat. The rest of the band – and most right-thinking humans in general – agreed.

> "We don't need the big bullshit around us any more"
> BRETT ANDERSON

Tonight, then, isn't about blowing a nostalgic kiss to the past, even if the setlist is a Suede nut's wet dream (seriously: 'Metal Mickey', 'The Drowners', even 'Hit Me'). It's Suede's stab at leaving the Greatest Hits reunion shows of the past couple of years behind. They're giving their legacy the send-off it deserves: exorcising the demons of 'A New Morning', righting those wrongs, and releasing one more killer album. That's the plan, anyway...

NME: **The reunion shows were a fine way of raising a toast to the Suede legacy, so why take the plunge and release a brand new album?**

Brett: "The key to the decision was that the last Suede album, 'A New Morning', was the weakest one. It was a real mistake, releasing that record. So there's a sense of us trying to rewrite history a little bit – of saying, 'We're better than that, and *this* is how it should have been.' Some bands split up when they're on an upswing, and there's this sense of what could have been. The really sad thing about Suede is that because we made a bad last album, there wasn't that same feeling. People thought, 'Their fire is burnt out, we don't need to be excited about them getting back together.' So we've had to work twice as hard to prove people wrong."

Have you always regretted how things were left?

Brett: "Massively. It was a huge fuck-up. I knew it was a mistake at the time. I knew the band should finish, but it was like when you want to split up with someone but you're too scared to do it, so you act really badly and force the decision on them. I didn't have the guts to just split the band up, so I acted as badly as possible. It was a bit like sabotage. I remember looking back and thinking, for every decision we made, 'Would Suede do this? If the answer's yes, then don't do it; if the answer's no, then do it.' There was a really twisted desire to undermine everything we'd built up."

How do you become relevant to a new generation?

Brett: "You can't be that manipulative with the way you write. Maybe I'm a naive believer in this, but I think good songs will shine through and connect with people. You've ▶

(L–r) Mat Osman, Brett Anderson, Richard Oakes, Simon Gilbert and Neil Codling

got to be very lucky, or very clever, to play the zeitgeist game. But at the *NME* Awards, you've got Johnny Marr up there, and he's accepted as a contemporary artist. He's not questioned for one second just because he made records in the '80s. People's attitudes towards bands of the past has changed. There's not that Oedipal 'kill the last generation' thing any more. I don't know whether that's good or bad... well, it's good for us, anyway."

Do Suede have a different role now, though?

Mat: "Completely different. With a band like Suede, at first, there was so much tied up in it that wasn't just about the music; it's about the sensation and the tribalism. And I'm really glad we had that, because you need some extremes in life. But there's other bands whose role that is now. We were with Jamie [Reynolds] from Klaxons at an awards bash, and he asked if we were going to go to the party afterwards, and we couldn't be bothered. So he said 'I'll be Suede for you', and we said 'OK, but you're representing *us*.' He sent us a picture the next day from the front page of the *Daily Star* of him being chucked out of the party. And we were like, 'Ah, thanks Jamie'."

> "I couldn't write about drugs – it would be self-parody"
> BRETT ANDERSON

You're not 22 any more, Brett. How has your role changed?

Brett: "I don't feel any different onstage. I do feel like my role is different. It's not our job to be shocking any more, it's our job to be as good as we can possibly be. When you're young, you can have fun with it. But when I'm onstage I feel ageless, which is a really beautiful feeling. Every time I sing 'So Young', I do so completely unironically. I don't have to inhabit my 22-year-old body to sing it, or I don't have to sing it as a 45-year-old man in an ironic way. It's about spirit and attitude. That's the wonderful thing about the reunion. I haven't had that sense of overbearing nostalgia."

How about 'Bloodsports', Brett? You've said it's inspired by relationships, so how do you make it stay true to those Suede ideals of sex and lust, rather than 'Why haven't you put the bins out?'

Brett: "I was very conscious of not making it sound like I was trying to be young *or* old. It's about something more timeless – those points of friction that apply to any relationship. I've always believed that great art is about accurately reflecting the human condition. Like Hans Holbein. He was a painter who was part of Henry VIII's court, and his work is amazing. They're paintings of people 500 years ago, and you can imagine them walking down Tottenham Court Road today. If you hit it right you can make things that will always speak to people."

Is writing a Suede song different to writing a Brett Anderson song?

Brett: "I think so, but it was just provoked by being in this band again. I wasn't thinking, 'I've got to write about some council houses'. I was very conscious of not drifting into self-parody, the cheeky references to things I said in the '90s. But it does have that slightly dark, sexual edge that I've deliberately ignored when making solo records. Then, there was this huge shadow of stuff I had to ignore. It's a bit of a headfuck. I was writing about being in the countryside, or rural isolation. So I felt free to write about these edges in life I hadn't spoken about in years."

In 'Barriers' you sing about "*lemonade sipped in Belgian rooms*". Before, you'd probably have been writing about the less wholesome substances...

Brett: "Oh God, I couldn't write about drugs, because that *would* be drifting into self-parody. I have a different lifestyle now. But I find it really tricky talking about drugs, because you're faced with this thing of being either a drug-taker or drug-denier, and both of them are clichéd and pointless. So much of that was an issue with Suede."

Would the cardinal sin for Suede to be to mature tastefully?

Brett: "Yes, I think so. I definitely didn't want to grow old gracefully. It was really important for the album to crackle. We've got to the stage where we're over all the bells and whistles nonsense, and we've realised there's a beauty in the simplicity of what we do. I hate the phrase 'back to basics', because it implies a lack of ambition, but it's got a brutal core that's born out of a need to be simple. Five people making a noise in a rehearsal room can be so violent and exciting. We don't need the big bullshit around us any more."

And maybe that means polarising opinion like in the good old days, too...

Brett: "That just comes with being in Suede. We piss off as many people as we inspire. In the early days we enjoyed winding people up, but we haven't really *wanted* to do that for years – we just do."

Opinion inside the Barfly doesn't seem split, though. Suede sign off with 'Beautiful Ones', Brett forcing all those hoarse throats to croak out seemingly endless "*la la la-la la-la-la*"s, but it's the songs from 'Bloodsports' that are most important tonight. Hearing them crackle – here, in the same borough where Suede started out 20-odd years ago – few could argue that they haven't redeemed themselves. Even if took them 10 years to get there, Suede have rediscovered how to be Suede – and they're sounding bloody good at it, too.

"Anyone seen my button? This shirt was a fiver in Primark!"

"BOWIE STOLE OUR THUNDER!"

Suede on...

...BOWIE'S COMEBACK HAPPENING AT THE SAME TIME AS THEIRS

Mat: "The thing with the internet buzz is that it only lasts for one day."

Brett: "Exactly. And we had our 24 hours."

Mat: "If you're going to be knocked off the social-media buzz perch, it might as well be by something like Bowie's first record in 10 years, rather than it being the return of The Wombats."

Brett: "Every time I start getting a bit wounded by Bowie coming back and 'stealing our thunder', I suddenly remember I sit down with my son and play him 'Kooks' every morning on the acoustic guitar, and that he's an amazing artist who's just part of the furniture of my existence. You can't underestimate his impact on pop culture – he virtually *is* pop culture."

...BRITPOP

Brett: "Do I still speak to anyone from that scene? I didn't speak to them at the time! I've never been comfortable in gangs. I've always thought of Suede as separate from that. We were never down The Good Mixer drinking with people. Do I feel a kinship with any of them? Not especially, no. I'm not a good mixer. I'm a bit of a misanthrope."

...THE NEW BREED

Brett: "I love Savages. But I think being in an alternative rock band has become a career over the years, sadly. I never thought I was embarking on a career in 1989 – we didn't think five days ahead, let alone five years. I don't think a band nowadays would have the motivation to make a record like 'Dog Man Star' for their second album. We were always maverick, a bit 'fuck you' to the record label. These New Puritans remind me of Suede; they don't seem to care about struggling up the neat little career ladder. Their second album was deeply ambitious and exciting."

...REUNIONS

Brett: "I think the fact we made a new record sets us on a different level to other re-formed bands."

Mat: "We're an actual band again – it just took us a long time to make a record."

Brett: "Not as long as My Bloody Valentine!"

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REVIEWS

THE BIG OPINIONS ON THIS WEEK'S IMPORTANT RELEASES

Edited by Tom Howard

PEACE

IN LOVE COLUMBIA

The Brummie dreamers have borrowed their favourite parts from music's past to create a headrush of love and romance

The narrow-minded reckon *their* experience of history can't be surpassed; that there's no point in drawing inspiration from the past because it was better IN THEIR DAY. They murder people's vibes because they're buzzkillers. They criticise young people for being unoriginal and lazy because 58 years after Bill Haley And His Comets' 'Rock Around The Clock' charted, idealistic, rebellious teens haven't evolved beyond simple pleasures like first crushes, guitar strums, pop hooks and leopard print. This disappoints buzzkillers immensely.

Buzzkillers will use songs such as Brummie quartet Peace's 'Lovesick' – about reckless abandon and skipping school – to lambast uncomplicated singers like Harry Koisser for cooing "*I don't wanna make no sense*" over an updated version of the refrain from The Cure's 'Friday I'm In Love'. They'll demand something more sophisticated – a unique way of saying "*I love you*", perhaps. You can safely assume buzzkillers are no longer in love, detest romantic gestures and are cautious of hype bands with hippy names.

More fool them, because fans who've witnessed Peace touring 2012's EP 'Delicious' or opening 2013's NME Awards Tour believe they're Britain's best live band. The band's gigs have been an appetising cocktail of trouble-free acoustic songs such as 'Float Forever' mixed with sprawling danceathons like EP highlight '1998'. So when people attack Peace it's because of a supposed lack of sonic direction. But every live moment is immediate. Peace feel it all, every second. They're so impulsive that at *NME*'s Awards Tour afterparty Harry proposed to his new girlfriend without warning. What a dreamer.

This spirit is committed to 'In Love' perfectly. Because here's the life-affirming, naysayer-defying news: Peace are songwriting naturals. This is an album on which juvenile innocence gives way to new experiences – a rush of hormones here ('Lovesick'), someone else's saliva there ('Delicious'). You can taste the bright vitality of wild adventure. Yum. If there isn't a tear in your eye by the final "*ooh*"s and "*aah*"s of strummed lullaby 'California Daze' ("*This one's for the diamonds in the dark/And all the people in the park*") your heart is a swinging brick.

Those with one foot in the past may view Peace with scepticism, finding them over-familiar. Alright, the psych opener 'Higher Than The Sun' reminds us of The Beatles' 'Tomorrow Never Knows' as guitars swirl through a Technicolor wash of dirge. Admittedly, the grunge 'Follow Baby' blasts off like My Vitriol or Mansun before hammering a Gallagher lyric of "*We gon' live for-evaaah*". Yes, 'Wraith' is laced with Herculean drumming and could've been by The Charlatans. Indeed, 'Toxic' is one-dimensional, employing riffs that fizz like sherbert Flying Saucers. Totally, you can sing Blur's 'There's No Other Way' over 'Waste Of Paint"s feral chorus. BUT ENOUGH WITH THE BUZZKILLING.

So long as teenagers exist, there'll be eternal value in rock'n'roll *this* spectacular. It has no sell-by date. If 'In Love' lacks depth it's because it's too busy being wide-eyed with marvellous wonder, thrilled by its own discoveries. Even the hi-hats are epic. Peace are intoxicated by their own youth, and all that matters is that they're happening NOW. "*It seems as though your future is the past*", sings Harry on 'Sugarstone' before an escapist chorus about getting away from life's pressures: "*It's not about a generatiaaann/It's not about an educatiaaann*".

Point is: music *can* reflect the past and still be valid. Some may see it as history repeating itself, for others it'll be brand spanking new. If you don't think Peace are as rejuvenating as a wash of zesty orange juice over a crushing hangover then you're beyond help. As Britain suffers from youth unemployment and economic crisis, our greatest currency is the chime of a golden tune. Peace have delivered 10 of them. So what if they're a bunch of pirates and not pioneers? This is their time. ***Eve Barlow***

9

ED MILES

BEST TRACKS: 'California Daze', 'Wraith', 'Lovesick'

'IN LOVE' IN NUMBERS

By Harry from Peace

2

"Number of studios we recorded in. Chapel Studios in Lincolnshire – we did it all there except 'Toxic', which we did in London because, um, I don't know"

85

"The age Doug [guitarist] looked when he woke every day in the studio. We stayed there. Five weeks at Chapel"

8

"The number of sunglasses worn in one room at one time at the studio. Six people in the room. I had two pairs"

6

"The number of toes Sam [bassist, Harry's brother] has on his left foot"

152

"The BPM that 'Lovesick' is. The fastest song on the album"

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THE STROKES

COMEDOWN MACHINE ROUGH TRADE

Album five from the New Yorkers who kick-started the noughties indie revival is full of big riffs, fuzzed-up vocals and the sense that they might actually be enjoying themselves

For the past decade, fans of The Strokes have watched the band fading away before their very eyes. Not just through a series of albums produced with decreasing care, but with a bunch of increasingly lacklustre concerts too. They don't even bother to tour any more, promoting 2011's 'Angles' with a handful of festival shows at which the five members looked like they'd rather be sharing a stage with a corpse.

Yet the fans still hold out hope. The Strokes are the band that kick-started the noughties. Without them, there'd have been no indie revival, no New York scene, no Arctic Monkeys, probably. And sales of Converse would have been waaay slower. The band's initial impact was so monumental that, each time they release an album, we secretly hope it will be as Earth-shatteringly awesome as 'Is This It'. But is it really fair to judge a band by an unmatchable past success?

In the build-up to this fifth album's release, the signs weren't good. The sleeve – an old RCA reel-to-reel tape box – seems phoned in, not iconic like the 'Smell The Glove'-inspired artwork of their debut. It transpired that the band would be doing no press, and no tour dates have yet been announced. To top it off, there's the title: 'Comedown Machine'. Bummer.

When a track leaked, popular consensus decided it sounded like A-Ha's 'Take On Me'. 'One Way Trigger' has bleepy-bloopy synths, chugging guitars and Julian Casablancas singing like a girl. But this is when things got exciting. For one thing, 'Take On Me' is one of the greatest pop songs ever written. For another, it suggested that Julian Casablancas' latter-day affinity for '80s synthesizers might finally marry with the guitar-based thrills of six-string powerhouses Nick Valensi and Albert Hammond Jr. By way of confirmation, the album opens with a squally guitar riff that gives way to tropical-sounding pop: 'Tap Out' is The Strokes via Phoenix, with a monster chorus.

'All The Time' follows, with Fab Moretti's thumping drums and heaps of guitars. Then 'Welcome To Japan', with its disco-lite beat, guitars mimicking Casablancas' vocals and catty lyrics that ask, "*What kind of asshole drives a Lotus?*"

'80s Comedown Machine' slows the pace, built on a squeezebox loop that could happily soundtrack a Nationwide advert, before '50/50' aptly marks the halfway point with its big riff and fuzzed-up vocals. And you breathe a sigh of relief, because so far this is *good*.

Then it gets a bit weird. The second half is Bee Gees time, Julian cracking out the high register for 'Slow Animals' and 'Chances', which sounds like a Daniel Bedingfield B-side. 'Call It Fate, Call It Karma' is like something drifting in from a Bakelite radio on a Hawaiian beach, and ends the album on a curious coda. In the middle there's 'Partners In Crime', possibly the catchiest song The Strokes have ever written, with its journalist-friendly chorus: "*I'm on the guestlist*".

And that's 'Comedown Machine'. Not an important album, or one that will define the times. People who want another 'Is This It' won't find it. People who want another 'Room On Fire' might not even like it. It's flawed, it's imperfect and it's downright odd at points, but it is packed with belting tunes. Most of all, it's fun – a great achievement considering it hasn't looked like fun being *in* The Strokes for years. If this is what the 'Comedown...' sounds like, we want some of what they're coming down from. ***Dan Stubbs***

8

BEST TRACKS: 'Partners In Crime', '50/50', 'Happy Endings'

STROKES OF GENIUS?

A quick recap

2001
IS THIS IT
NME said: "A document of a group seizing a moment and making it entirely their own"
10/10

2003
ROOM ON FIRE
NME said: "Sleek, sexy and thrilling, with a tantalising promise of even better to come"
9/10

2006
FIRST IMPRESSIONS OF EARTH
NME said: "An older, wiser kind of fun"
8/10

2011
ANGLES
NME said: "The trick is perseverance. This is not an album for first listens"
7/10

PIETER M VAN HATTEM

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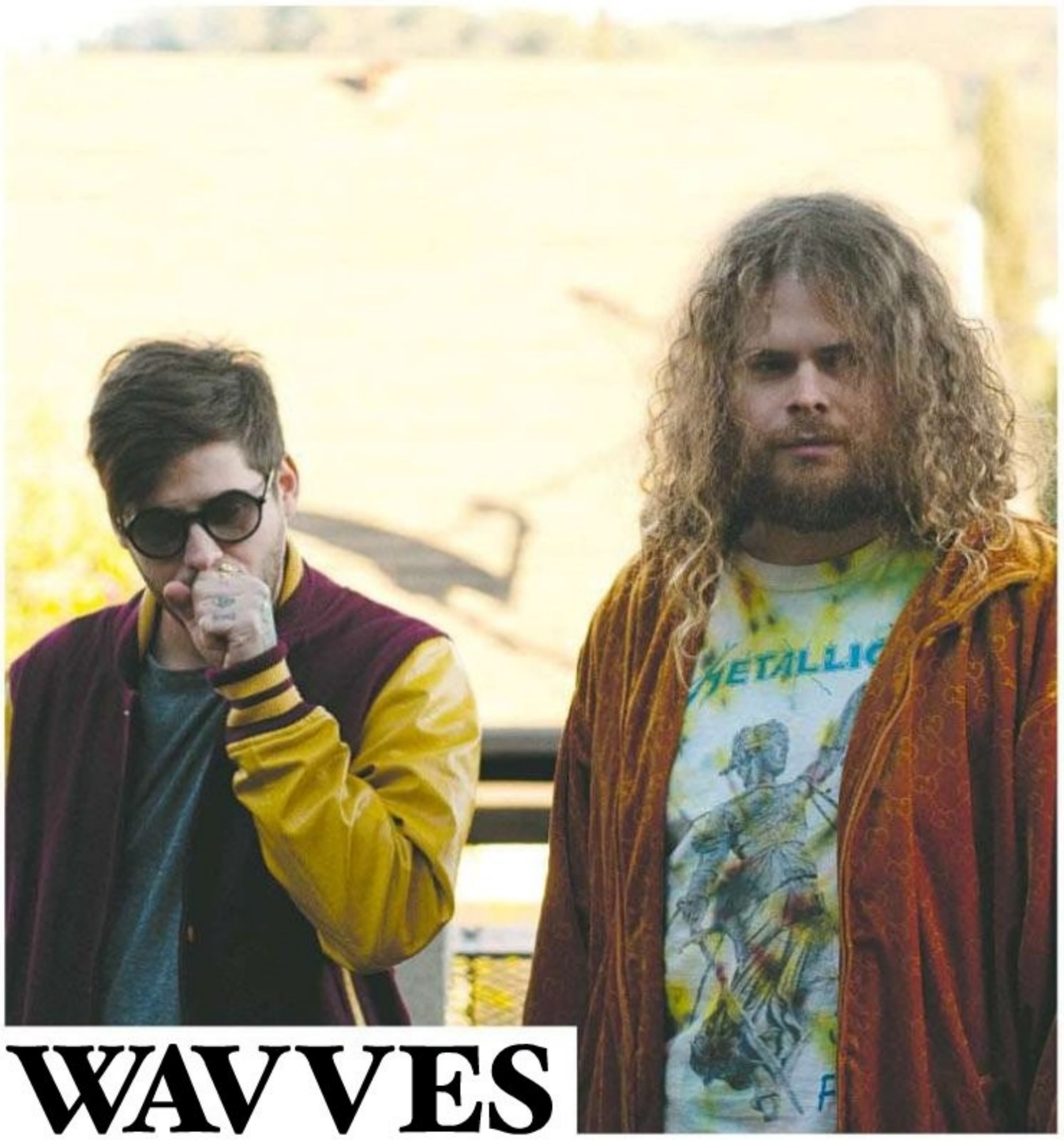


WAVVES

AFRAID OF HEIGHTS MOM + POP

He's still an asshole screw-up, but Nathan Williams uses it to his advantage on his very Weezer fourth album

Four albums in, you'd have thought the joke would be wearing thin for Wavves' Nathan Williams. Shouldn't he already be consigned to the fate of all real-life skater wreckhead Peter Pans approaching their late twenties: getting fat and sleeping in your car? After all, Bethany 'Best Coast' Cosentino, the lo-fi Courtney to his Kurt, was laughed out of town only last year after her second record revealed that writing trite 1-2-3-4 songs about weed addiction gets pretty old pretty fast.

Yet so far, Wavves has been nimble enough to stay half a beat ahead of the pop cultural scythe that's coming for him. After skirting a career meltdown by ranting druggedly at the crowd at 2009's Primavera, 2011's 'King Of The Beach' unexpectedly saw him return more confident and more imaginative than ever. Cutting the bongs with something a bit stronger, he decided to turn himself into a slacker Brian Wilson doing his 'Smile'. He started reaching towards Animal Collective-style symphonic pop.

'Afraid Of Heights' takes the formula he toyed with there and beats it into something more coherent, focusing on decorating his punk with this new sonic tinsel. 'Sail To The Sun' opens things with xylophone, strings and a half-obscured dialogue sample, like he's about to announce he's joined The Polyphonic Spree, but then the fripperies recede, and four seconds of verse supernovas into a chorus like a barfight. Musicologically speaking, his new formula is symphonic pop + slack grunge = Weezer. The same breezy melodic craft that characterised Rivers Cuomo's heyday informs the best of what turns up here, as witnessed on the 'Blue Album'-good title track.

Lyrically, of course, this is still very much a Wavves album. Williams does not turn his awkward pain into canny subtlety as Cuomo might. Songs can be divided into four clear categories: life sux/everyone hates me/let's get high/you're not gonna get me so suck it. Early on, he's more upbeat. 'Hi Getting Hi' and 'Lunge Forward' chug along like Jay Reatard at his best. Towards the back end, Negative Nancy dominates. We move from 'Paranoid' to 'Beat Me Up' to 'Everything Is My Fault' and it all becomes a bit of a drag. If you read the lyrics to 'Gimme A Knife' down the line to The Samaritans, they'd send the loony ambulance round within the hour: "*Gimme a knife. I'll put the knife in my brain*". But as he seems so insistent on reminding us: you ain't never gonna change him. Wavves hasn't been pretending to be an asshole screw-up all this time just to impress you. He *is* an asshole screw-up, for better *and* for worse, and at his best, this record is the ballsy twisted screech of a deranged finger-biter. ***Gavin Haynes***

7

BEST TRACKS: 'Sail To The Sun', 'Demon To Lean On', 'Afraid Of Heights'

FACES TO NAMES...

Three reviewers, three questions

EVE BARLOW
Favourite track at the moment?
"I'm listening to David Bowie's 'The Stars (Are Out Tonight)' and singing along with "*ooh ooh ooh ooh ooh ooh*" like an owl."

DAN STUBBS
Favourite album at the moment?
"Strokes aside, I'd say Peace. Peace aside I'd say Major Lazer, for those alarmingly fun carnival vibes."

AL HORNER
What's your favourite Dave Grohl moment ever?
"I could say something really cool and obscure (he played guitar on a cover of Neil Young's 'I've Been Waiting For You' on Bowie's 'Heathen' LP in 2002 don'tcha know) but really, there's no beating 'Everlong', right?"

CHVRCHES

RECOVER EP VIRGIN/GOODBYE

The "v" in Chvrches might look try-hard, but it's there for practical reasons: the electro-pop trio don't want competition on Google from every church in Christendom. Until now, the synth-wielding Glaswegians have only unveiled two finished tracks, 'Lies' and 'The Mother We Share', but this EP gives us three new reasons to rejoice: the glistening grandeur of 'Recover', the dubstep-flecked 'ZVVL', and 'Now Is Not The Time', on which singer Lauren Mayberry sounds sad and defiant at the same time. A couple of decent remixes round things off. Try-hard? Far from it – so far, Chvrches are effortless and close to svblime. ***Nick Levine***

8

BEST TRACK: 'Now Is Not The Time'

EDWYN COLLINS

UNDERSTATED AED

Something of a double-edged sword, so-called national treasure status. Are people interested in your creative output or just... well, your continuing existence? Edwyn Collins, while not quite Shirley Bassey, is arguably a pop national treasure, more so since a near-fatal brain haemorrhage eight years ago. This is the 53-year-old's second post-recovery album, and lyrics like "*I'm so happy to be alive*" ('Forsooth') are sobering in their humility. Musically, the Scot still delivers a choppy take on '60s-vintage soul and guitar pop, as he did fronting Orange Juice three decades ago. Time and circumstance have not blunted his abilities, and 'Understated' is lyrically empathetic, musically emphatic. ***Noel Gardner***

7

BEST TRACK: '31 Years'

MOUNT MORIAH

MIRACLE TEMPLE MERGE

With *Nashville* the current king of trash telly, country singers with blindingly glossy hair are experiencing a cultural renaissance. Bound together by Heather McEntire's Dolly Parton lilt, Mount Moriah are a welcome addition to the alternative reaches of the genre. Rising out of various metal and post-punk bands, on their second album MM flash their heavy roots on 'Miracle Temple Holiness'. They come close to pop brilliance, however, when they go full hillbilly hustle on 'White Sands'; and on the twanging 'Eureka Springs' Heather sounds like just the kind of dame Justin Townes Earle would swoon over at the local honky tonk. ***Leonie Cooper***

8

BEST TRACK: 'Eureka Springs'

DIAMOND RUGS

DIAMOND RUGS PARTISAN

Among the six members of Diamond Rugs are two folk from country-tinged, alt-rock types Deer Tick, and Black Lips guitarist Ian St Pé. The resultant album is exactly what you'd expect from this mix of personnel – all the gravelly vocals and dirt-track Americana of the former, plus an injection of hedonistic playfulness from the latter. Thus we get a garage-country number called 'Gimme A Beer', plus 'Out On My Own' (a dropout version of Tom Petty's 'I Won't Back Down') and closer 'Christmas In A Chinese Restaurant' which, yep, is actually a genuine Christmas song. Does what it says on the tin, then. ***Lisa Wright***

6

BEST TRACK: 'Big God'

FEAR OF MEN

EARLY FRAGMENTS KANINE

Melodic, pounding and exciting. Nothing to fear at all

Brighton's Fear Of Men are more sinister than their breezy Cranberries-pop sound and saintly vocals are letting on. Formed in 2010, a trickle of singles later the quartet stand as an intriguing indie-pop prospect, thanks to the avalanche of subtle touches that lift up their dreamy nocturnes. Spooky coos and oohs flicker on a backdrop of guitarist Daniel Falvey's '90s guitar jangles, Proustian lyrics about death and decay sit almost unnoticed amid their juggernaut pop hooks, and there's even subtle humour: the video for 'Seer', the opening track on this story-so-far collection of songs, has a laugh at their buzz-band status by packing off singer Jessica Weiss to a bee sanctuary.

The band began as an outlet for Weiss' art-school sonic experiments, and though what she and her bandmates trade in these days is infectious melodies and big choruses, dig in deep with FOM and you start to notice she hasn't left those experimental beginnings behind. 'Green Sea' takes the sort of melancholy, chiming guitars and knockout harmonies you'd find on an early REM cut and drowns them in gritty Phil Elverum production. 'Born' showcases their more energetic side, clattering through three minutes of driving bass and Sofia Coppola soundtrack noises. But it is 'Seer' that excites most, slowing down their dreamy brand of indie to a simmer. "*Do you know what to do when you're on your own?*" repeats Weiss as a wall of noise builds around her, with shades of Esben And The Witch.

'Early Fragments' is exactly that – a bit fragmented, given that none of the songs were written to sit alongside each other. But as 'Seer' suggests, there could be quite a future for Fear Of Men, and this release could start it all. ***Al Horner***

8

BEST TRACKS: 'Seer', 'Ritual Confession', 'Born'

THE HOUSE OF LOVE

SHE PAINTS WORDS IN RED CHERRY RED

Twenty years ago, the thought of a new THOL album would have been hilarious, so viciously acrimonious was the London group's 1993 split. And yet they're back, with their sixth studio album and second since that parting. What 'She Paints...' proves is that time doesn't guarantee evolution – the jangle and thrash of Terry Bickers' guitar and the wistful air of it all could come straight from their self-titled 1988 debut. But the gorgeous 'Holy River', country-tinged 'Low Black Clouds' and proggy title track remind us what they're capable of. Plus, heart-warmingly, Guy Chadwick is *still* a terrible lyricist. See you in a decade. ***Pete Cashmore***

6

BEST TRACK: 'She Paints Words In Red'

WIRE

CHANGE BECOMES US PINK FLAG

Post-punk stalwarts Wire have revisited their own under-developed (and previously unreleased) songs from 35 years ago. Can you see the problems with this idea? It's a curious approach for a band that's usually relentlessly evolving, and some of the Londoners' choices here, such as the unchecked bombast of 'Adore Your Island', are bold but incorrect. Their enduring weirdness occasionally wins out, as on 'Re-Invent Your Second Wheel', which marries oddball chillout with a chorus of inscrutable acronyms, and it's hard not to be won over by their belligerence. But overall 'Change...' lacks Wire's usual focus. ***Thom Gibbs***

5

BEST TRACK: 'Stealth Of A Stork'

The Rider

What we're watching, reading and gazing at this week

TV

Beatles Stories

UK premiere of a new Beatles doc that talks to fans and friends about the experience of growing up with the band. Mad moments include Scrabble with George Harrison. Watch: Friday, March 22, Sky Arts 1, 7pm

Book

Flip The Script

Photographer Kingsley Davis' archives, including Pharrell Williams, Flying Lotus and Damon Albarn. An exhibition runs at the Superlative Space Gallery at 43 Carnaby Street, London for the next five weeks. Buy: £25.99, *Blurb.com*

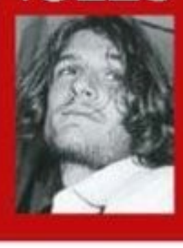
Art

The Changing Faces Of Bowie

Bowie-mania continues! Check out designer Mark Blamire's holographic print featuring typefaces designed by 100 different artists. Buy: £45, *Vandashop.com*

THIS WEEK'S SINGLES

Reviewed by NME's **KEVIN EG PERRY**



EVERYTHING EVERYTHING

DUET RCA

Woah there, EE, this ain't no duet. Just as Alanis Morissette wasn't being 'Ironic', 10CC really were in love and Madonna was nothing at all 'Like A Virgin', this is going in my 'misleadingly named songs' dossier. On the plus side, it's a belter, lifted along on insistent strings and pounding drums. The best post-apocalyptic love song since the Mayans turned out to be wrong.

SKY FERREIRA

EVERYTHING IS EMBARRASSING POLYDOR

One of 2012's hottest tunes is finally given a proper release – and guess what? It's still amazing. But what is it with song titles this week? The only embarrassing thing about this slinking, sultry, Dev Hynes-produced slice of sun-bleached pop is how good it is. It's worth tracking down the new Twin Shadow and Unicorn Kid remixes too.

LOOM

I GET A TASTE HATE HATE HATE

Driving, urgent rock'n'roll about the pain of love'n'loss. The 'taste' in question is the bitterness of seeing an ex, which I personally find can be masked by chain-eating chocolate digestives. This is so angry, loud and potent that reviewers will now be able to get through whole reviews without mentioning that lead singer Tarik is the little brother of Faris from The Horrors. Oh shit.

JAMIE LIDELL

YOU NAKED WARP

So if Prince hadn't disappeared entirely into the purple mist of his own ego and had instead signed to Warp and started tinkering about with futuristic-sounding electro-gadgets, he would have ended up releasing stuff that sounds like this. The video is entirely free of titillating nudity, which is ironic because that filthy squelching bassline is 100 per cent NSFW.

DOG IS DEAD

DO THE RIGHT THING WARNERS

I was listening to this song last Sunday when my 83-year-old grandmother got in from church. She brewed a pot of tea, told me what the vicar has planned for Easter, picked up her knitting and then, nodding towards the bleating coming from the stereo, she said: "This is a bit fucking weak, isn't it? Have you got any Peace?"

VONDELPARK

CALIFORNIA ANALOG DREAM R&S

Vondelpark are from Surrey, not Amsterdam like the public park that gives them their name, but this is as laid-back and spaced out as anything some Dutch grass-lovers could dream up. "*I'm making mistakes*" sings Lewis Rainsbury over crisp beats with touches of The xx's production and James Blake's sonic inquisitiveness. This is good, so he really, really isn't.

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LIVE

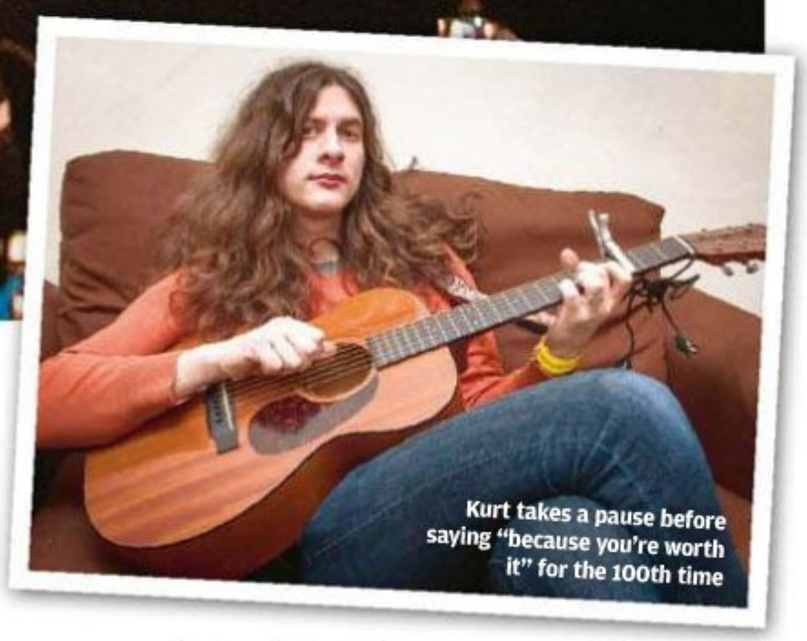
FROM PUBS TO ARENAS, THE WEEK'S TOP GIGS

Edited by Tom Howard

KURT VILE

BARFLY, LONDON THURSDAY, MARCH 7

Leaving his backing band in the US, Mr Vile is stripped back, gentle and relaxed in Camden. Shame it's all just a bit too Mr Nice



Kurt takes a pause before saying "because you're worth it" for the 100th time

It's nearly 10.30pm and there's no action whatsoever on Camden Barfly's small stage. In front of it, the crowd is packed so densely it may as well be waiting for a Glastonbury headliner. Raising your arms is difficult. Going to the bar is laughably impossible. But rather than the kind of slow-clapping impatience you'd normally expect in such a situation, the 200-odd strong throng is a picture of decorum. A woman to our left is making an impassioned speech about The Modern Lovers. A couple are discussing their biology lecture. When Kurt Vile walks out 20 minutes later, tunes his guitar for a bit then walks off again, no-one seems remotely riled. This remains the tone, both onstage and off, for the rest of the evening.

When he returns, Vile's acoustic meanderings are the musical equivalent of a massive spliff, and everyone here seems far too baked to do more than sway, smile and soak up the vibes. Despite forthcoming album 'Wakin On A Pretty Daze' nearing release, tonight's 60-minute set draws predominantly from Vile's 2011 breakthrough fourth LP 'Smoke Ring For My Halo'. In this intimate setting it seems a wasted opportunity for the War On Drugs founder not to showcase his new stuff, but the crowd seems happy with what they're given. 'Hunchback' – taken from third album 'Childish Prodigy' and usually buoyed by backing band The Violators – receives a stripped-down reimagining, its heavier throb replaced by acoustic restraint. The depleted version fits well with the American's better-known output.

Vile's show is the musical equivalent of a massive spliff

The familiar guitar lines of 'Jesus Fever' get the biggest cheers – two years down the line it still sounds as dreamily lush as ever – while 'Baby's Arms' is an introverted, hypnotic display of expert simplicity. The two new tracks he plays – 'Wakin On A Pretty Day' and 'KV Crimes' – sync in easily, the former coming on like a pared-down Real Estate, the latter stripped back to something altogether more easy-going and subtle.

The problem, perhaps, is that, without his backing band, Vile's naturally relaxed and gentle demeanour means all tonight's offerings come out sounding the same. There are no peaks (or, to be fair, troughs). Everything is pleasant, but not *exciting*. But with everyone here squashing in and blissing out, that's just about enough. ***Lisa Wright***

SETLIST

- Hunchback
- Wakin On A Pretty Day
- KV Crimes
- Classic Rock In Spring
- Jesus Fever
- Ghost Town
- Baby's Arms
- Laughing Stock
- Peeping Tomboy
- My Best Friends

ELIAN ROBERTSON

THE INTERNET/ KILO KISH

THE ARCHES, GLASGOW MONDAY, MARCH 11

Sparse crowd witnesses some shit-hot music

There was a time when an OFWGKTA alias guaranteed a certain amount of interest in what you did, regardless of whether the music merited it. Tonight, when the music actually *does* merit it, the interest is practically nil: 30 or so people who seem embarrassed by the thinness of their numbers, and spend much of support act Kilo Kish's set staring at the floor. This is a shame: not only does the Brooklynite vocalist look amazing, but her songs, particularly the sleazy jam of 'Crosstown', are great.

She gives it an admirable go, but you can't blame her for ending her set 20 minutes earlier than advertised. That should set an ominous precedent for The Internet, but what might have been a disaster ends up being a lot of fun – "An exclusive rehearsal of some sort," as Sydney Bennett, aka Syd Tha Kyd, bills it. What that entails is a lot of self-deprecation and a little on-the-spot improvisation, made possible by the fact that she and Matt Martians are performing with a full band behind them. On their 2011 debut 'Purple Naked Ladies', Bennett's voice was buried beneath brittle, semi-ambient trip-hop noodlings, but tonight, it's front and centre in all its lilting, jazz-flecked profanity, and the difference is quite shocking – 'Cocaine' doesn't even sound like the same song. Similarly, other tracks like 'She DGAF' and 'Gurl' are blessed with a newfound directness and forcefulness that comes from live instrumentation; this may be a looser, less regimented show than they're used to playing, but you can still tell the band are shit-hot.

Bennett – softly spoken, female, gay – may seem an unlikely candidate for Odd Future membership, but she and Martians are making some of the collective's most interesting music. Soon, you hope, they'll be playing shows where personally thanking every audience member for coming is a logistical impossibility. ***Kurt Murphy***

Kilo Kish – try saying that when you're pished

Looks like The Internet wasn't a fad after all

TOM MARTIN, EUAN ROBERTSON

CYRIL HAHN

AUDIO, BRIGHTON

FRIDAY, MARCH 8

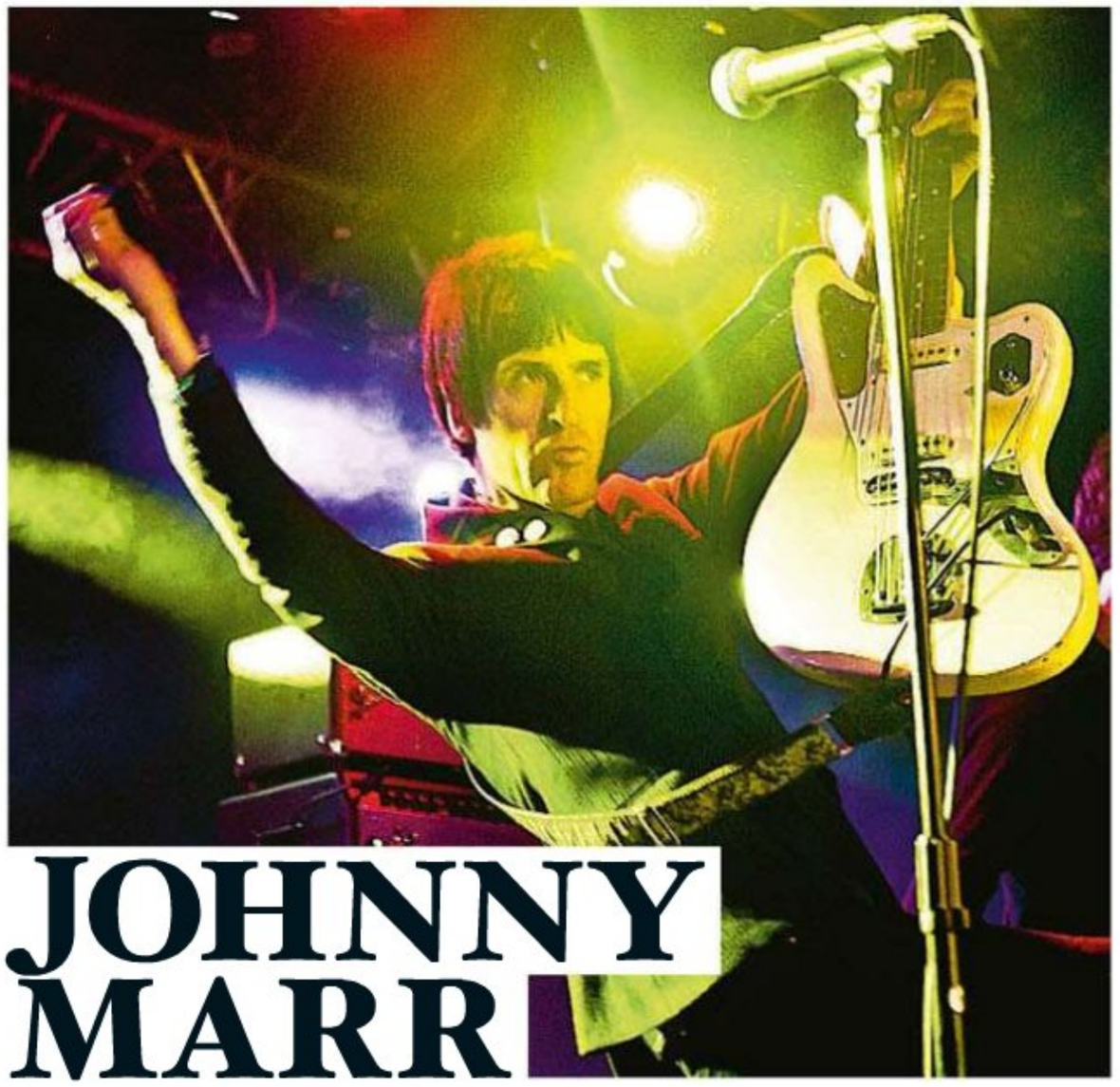
Swiss-born, Canada-based Cyril Hahn's final UK show of this tour doesn't start well. He was due onstage an hour ago. The crowd inside are restless. The dancefloor empties and the smoking area's busier than Heathrow Terminal 5. Until, that is, Hahn rushes through the crowd at 3.10am to take to the stage, opening with a remix of Mariah Carey's 'Touch My Body' before piling into his breakthrough reworking of Destiny's Child's 'Say My Name' and a version of Gabrielle Aplin's 'Please Don't Say You Love Me'. High on life, everyone's dancing. Shaky start, strong finish. ***Tom Hasson***

MAN LIKE ME

PLAN B, LONDON

WEDNESDAY, MARCH 6

Johnny Langer's come for a good time. You can tell because he's being carried onto the stage, chanting and punching the air. Man Like Me haven't even started yet. Three songs in and Langer's standing at the back of the stage throwing pillows at the crowd. He and the band's co-founder Peter Duffy have got the tunes to back up the madness: 'London Town' and 'Lovestruck' ring out like the best house party you've ever been to, one where the party trick is grime re-imagined by two guys raised on Madness, Ian Dury and The Streets rather than pirate radio stations. Tonight it makes total sense. ***Andy Welch***



JOHNNY MARR

53 DEGREES, PRESTON FRIDAY, MARCH 8

A suitably Godlike performance, then, as the legend cherry-picks songs from his long career

"How are we doing?" Johnny Marr asks the crowd, a few songs into his set. The response: chants of "*go Johnny go go go*" from Chuck Berry's rockabilly hit 'Johnny B Goode' erupt in the crowd. What do you expect? The 49-year-old onstage is *NME*'s Godlike Genius. We're watching a legend in action, one who's been invigorated by his debut solo album 'The Messenger', a record that merges the sights and sounds of Marr's pre-Smiths life growing up on an estate in Manchester with musings about modern life and technology.

Tonight, opener 'The Right Thing Right' mixes mod textures with a northern soul gallop as Marr picks out riffs that mirror the brass rhythms. The Smiths' 'Stop Me If You Think You've Heard This One Before' follows, and any questions about his ability as a frontman are answered. Singing Morrissey's original lines is perhaps Marr's biggest challenge as a solo artist, and his deep voice adds a different kind of gravitas to the lyrics. The fans sing it back line for line, simply enjoying the moment.

Another tentative chat with the crowd is greeted with a shriek so strange Marr responds: "Have you ever seen those goats on YouTube that sound like people?" You can tell he's having fun, as he starts saying things like "Now I feel like doing this..." and busts into 'Bigmouth Strikes Again'. Twenty-seven years after it appeared on The Smiths' 'The Queen Is Dead', the same smouldering intensity shows through as Marr's chords remind us how, before he was even 20, he was in a band that would define the future of British guitar music.

He explores that achievement in 'New Town Velocity' as he softly sings "*Leave school for poetry*", with eyes closed.

The encore cherry-picks Marr's greatest hits, as a guitar-driven version of Electronic's 'Getting Away With It' leads into the reverberating intro of 'How Soon Is Now?', a tune every bit as haunting as it was in 1984. Cries for one more are answered with 'There Is A Light That Never Goes Out'. Then another chant starts: "There's only one Johnny Marr!" ***Simon Butcher***

NME'S GODLIKE GENIUS ON...

...HIS FANS

"There are guys at the back in suit-jackets, and then a smattering of these grungy girls."

...BEING GODLIKE

"It means a lot to people who've supported me, and the fact that it's come around the new record means a lot because it wouldn't happen if your new stuff sucked."

...THE PRE-GODLIKE YEARS

"If you're idealistic, believe in yourself. You have to put up with a lot of shit from a lot of dickheads. I still do."

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Brooklyn's The Men: music to watch *Girls* by

THE MEN/ PARQUET COURTS

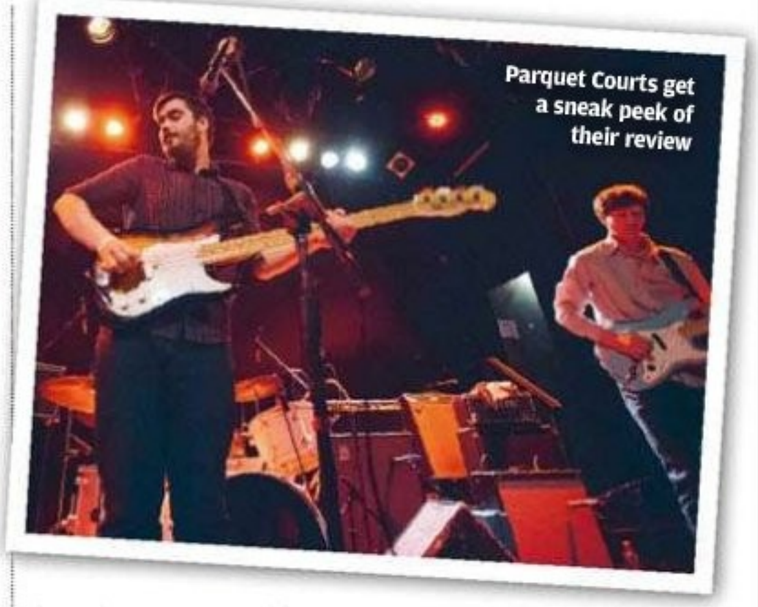
BOWERY BALLROOM, NEW YORK THURSDAY, MARCH 7

Two Brooklyn bands bring their banging new albums to the stage in preparation for hitting the UK this month

It's a big night for The Men. Firstly, this isn't just a gig, it's the release party for their fourth album, 'New Moon'. Secondly, this is a hometown crowd. Technically, The Men are from across the water in Brooklyn, but that's close enough to ensure this Manhattan venue is packed with fans, friends and family.

They're not the only draw, though. With their debut album proper 'Light Up Gold' (following the limited cassette release 'American Specialties') getting mad props on both sides of the Atlantic, fellow Brooklynites Parquet Courts have pulled a huge crowd. There's a minute of awkward silence as the lights dim and the PA dies down, but no sign of the four-piece. It's a nervous non-start, but everything settles down with the lethargic power-chug of new song 'She's Rolling'. It's the start of a vastly varied setlist – the slacker disaffection of 'Stoned And Starving', the breakneck garage punk of 'Sunbathing' (another new one), the frenetic jitters of 'Yonder Is Closer To The Heart' and the frustrated, stuttering ennui of final song 'Borrowed Time'. Part Jonathan Richman, part Mark E Smith, part Minor Threat, their songs fizz with vitality. Onstage, though, their movements are restrained, as if mainman Andrew Savage and guitarist Austin Brown are trapped in a slow-motion time warp and trying to escape through their songs. It makes them much more compelling.

By contrast, The Men are agile athletes. They begin casually, saying hello to friends and tuning up until there's one huge, incessant swell of noise. With the arrival of drummer Rich Samis, the band, augmented by a saxophonist, jerk themselves into 'Electric'. What follows is an eclectic, confusing ebb and flow of nuclear noise and stoned experimentalism. Mark Perro, Nick Chiericozzi and Ben Greenberg take turns to have the lead, and with each singer and song comes a different mood. Unlike Parquet Courts, however, the band's erratic behaviour is occasionally to their detriment. 'I Saw Her Face' and its Crazy Horse-esque onslaught of feedback is phenomenal, as is 'Open Your Heart' and the horn-riddled frenzy of 'Turn It Around', but the countrified bar-room jam of 'Open The Door' soon becomes tedious, as do the indistinguishable psychedelic wig-outs that infuse most of their songs. Still, it's their party and they can jam if they want to – it just means they end up playing second fiddle to their openers. ***Mischa Pearlman***



Parquet Courts get a sneak peek of their review

CANCER BATS

THE LIBRARY, BIRMINGHAM SUNDAY, MARCH 10

They might be four albums into their career, but it feels like Canadian hardcore punks Cancer Bats are only just making the step up from trusty support band to bona fide headliners. Last time they hit the UK, they were warming things up for Enter Shikari. This time around they're filling big-ass venues all by themselves. Now nearing the end of the run for last year's career-best album 'Dead Set On Living', the quartet proceed to destroy Birmingham's packed-out sweatbox The Library with their 80-minute set. From the second the foursome bounce onto the stage and the chugging sledgehammer of a riff that powers opener 'Bricks And Mortar' kicks in, the place goes, erm, batshit. They work through the best bits of the new LP (the furious 'Road Sick' and fearsome 'Old Blood') and a bunch of crowdpleasers (the crushing 'Darkness Lives', the blinding 'Scared To Death', the piledriving 'Sleep This Away'), and even the band's pauses for breath are soundtracked by the crowd chanting for more. Frontman Liam Cormier can't stop beaming. Things get super crazy when the band drop their cover of Beastie Boys' 'Sabotage' and the entire venue turns into a giant circle pit. They end with a double act of the chantalong belter 'Hail Destroyer' and a frenzied 'RATS', sending punters home with dead ears and happy hearts. ***Tom Goodwyn***

SIGUR RÓS

02 ACADEMY BRIXTON, LONDON FRIDAY, MARCH 8

When Icelandic trio Sigur Rós issued an official apology for their performance at last summer's Bestival, calling the set "a miserable experience" due to them having to play in dusk rather than darkness, there was a hint of the diva about it. Tonight, in the darkness of Brixton Academy, their show is a piece of theatre, and it becomes obvious why they were annoyed. A giant, semi-circular screen hangs above the band, projecting flickering, abstract visuals of melting colours and sprawling forests. String and horn sections take up the entire width of the stage, while freestanding lightbulbs pepper the gaps as lasers explode into action. It's to the band's credit that none of this seems overblown. Sigur Rós' musical remit is grandiose, but they're still a band that shoots for the heart. Jónsi Birgisson's ethereal falsetto is capable of taking the delicately frail beginnings of 'Sæglópur' and the orchestral sweeps of 'Glósóli' and transforming them into something otherworldly. 'Festival' finds the band lit solely by a star-flecked pseudo-nightscape as Birgisson leads an almost a capella opening. 'E-Bow' swells with measured, tribal drums, the singer using a violin bow to create his vast noisescapes. It's spine-tingling stuff. New track 'Brennisteinn' adds a darker edge, pulsing on its electronic growls. After nearly two decades, Sigur Rós still have the ideas to surprise. Even the overplayed, *Planet Earth*-soundtracking 'Hoppipolla' is greeted by wide-eyed, reverential silence. No apologies required after this one. ***Sarah Pope***

JAMIE LIDELL

HEAVEN, LONDON FRIDAY, MARCH 8

As Jamie Lidell chirrups his way through 'I'm Selfish' and 'You Know My Name', it all feels a bit sanitised – essentially a club PA set that's not a million miles from cruise-ship entertainment. Stood behind a mixing desk that could double as a TIE-fighter control panel, Lidell seems impersonal. This first night of his world tour is a far cry from the back rooms of pubs he used to electrify with just his voice and a loopstation. "It's good to be back in Laaandaaaaan Taaaawn," shouts the Cambridge-born, Nashville-dwelling 39-year-old. "I was shittin' a brick before this one!" And with that nervy admission the tension dissipates, Lidell relaxes and those assembled in Heaven let out a collective sigh of relief as they prepare to have their faces melted by an artist of extraordinary talents. Lidell begins beatboxing and looping his own voice for 'A Little Bit More' and suddenly peace, love and even a little dancing break out. He's really on form for 'You Naked', a track so slick you'd swear Luther Vandross had been exhumed if you closed your eyes, and 'Why_Ya_Why' demonstrates Lidell's enormous scope as an artist, coming on like 1940s cabaret as sung by Stevie Wonder. The night concludes with an outro that tips its hat to Herbie Hancock's 'Rockit', and great it is too. Ahead of 'Multiply', Lidell says the purpose of this tour is to drag old songs into the future, and nobody minds that he's doing it by borrowing bits and bobs from the past. ***Jeremy Allen***

DAVID ANDRAKO

MY BLOODY VALENTINE

BARROWLAND, GLASGOW SATURDAY, MARCH 9

Earplugs at the ready! The shoegaze legends are back, and they're so good it really, really hurts

My Bloody Valentine have probably spawned more similes than any other group, and music journalists still scurry for arcane and previously undiscovered adjectives in an attempt to make sense of their sound. Without Kevin Shields, we'd never have learned that the proper collective noun for a wall of guitars is a 'cascade', and 'ethereal', 'dreamlike' and 'swirling' might not have become some of the most abused words in the critical lexicon. Nevertheless, all the purple, overwritten prose in the world has never been able to do them justice.

For all their countless imitators, no-one else can do what MBV do

Still, try we must. And it's no crime to want to make sense of an experience as powerful and intense as this. The price you pay for seeing MBV live is short-term tinnitus even the earplugs they hand out at the door can't stave off; the nagging suggestion that every other gig after this one will feel a bit anticlimactic.

Before a single note is played, people are gazing – half reverent, half fearful – at the 15-foot stack of amplifiers, jamming foam stoppers into their ears in anticipation. When the band finally arrive, however, it's with no pomp, and little stage presence – during the opening 'I Only Said', Kevin Shields lurks on the periphery like a doughy-faced warlock, with bassist Debbie Googe the only band member who appears even mildly animated. But the sound is the real spectacle, and what's onstage is just a window into how it's constructed. Often, it surprises you: on 'Cigarette In Your Bed', Shields makes an acoustic guitar sound like a melodic swarm of bees; for much of the closing 'Wonder 2', no-one seems to be playing anything at all.

That song is one of only three from new album 'm b v' to make the cut tonight, which is a little disappointing, particularly given how well 'Only Tomorrow' and 'New You' seem to slot in alongside the more familiar 'Loveless' tracks. Still, the centrepiece of the set remains intact: the infamous 'holocaust section' of 1987 single 'You Made Me Realise', 10 or so minutes of pure weaponised sound, the subterranean groan of tectonic plates. When they suddenly snap back into the song itself, the crowd simultaneously laugh, cheer and unclench their collective bottom.

For all their countless imitators, tonight underlines the fact that no-one else can do what My Bloody Valentine do – attempting it is as doomed an endeavour as describing it. Sometimes you just have to stand back and say "Holy shit". ***Barry Nicolson***

ROSS GILMORE

View From The Crowd

Are your ears bleeding?

Andrew Manson, 33, Glasgow
"The 'holocaust' bit in 'You Made Me Realise' was the most exciting part. The guitar was like a jet engine! The new stuff sat well."

Scott Hayes, 27, Blackwood
"I've been looking forward to this gig for ages. This was my first time seeing them live. I did it without earplugs – my ears can take it!"

Claire Hynes, 32, Canada
"I got on a plane from Holland to come here. They're my favourite band, and I loved it. The new album is great – 'Wonder 2' is the one for me."

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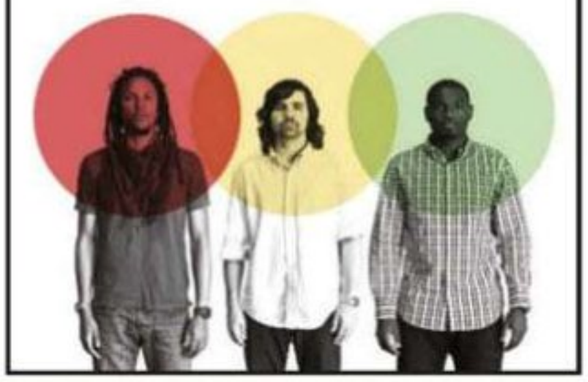

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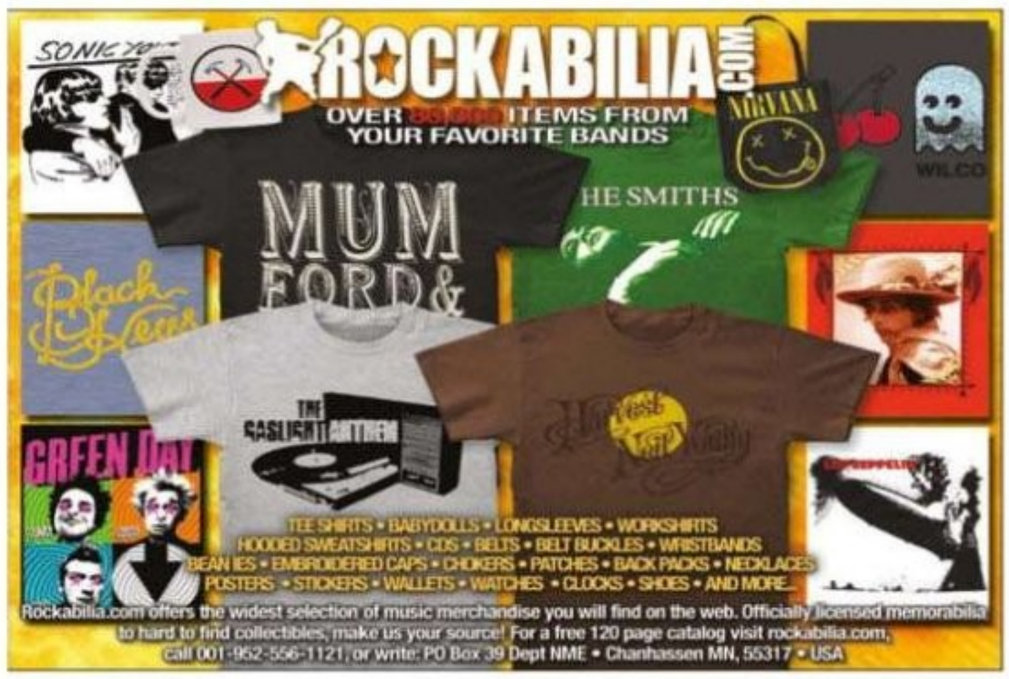

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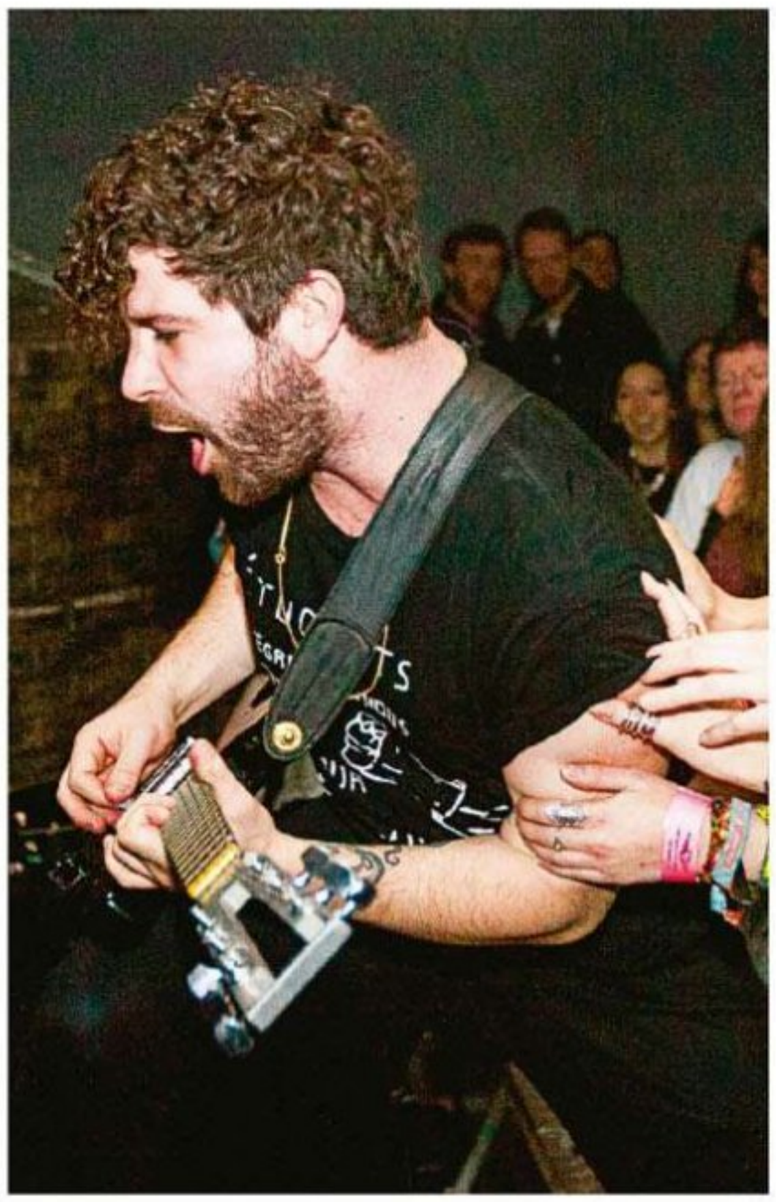


LATITUDE

STARTS: Southwold, Henham Park, Jul 18

DON'T MISS

The Suffolk festival has announced its first headliners for 2013, and it's loads more exciting than last year. Sorry, Elbow. Following their eight-date residency at the Tate Modern in London, Kraftwerk will headline one of the nights with a special 3D show. Foals are ready to step up after the success of 'Holy Fire' and are also headlining one of the nights. Away from the main stage, good stuff includes Alt-J, Yeah Yeah Yeahs and the never fashionable but always popular US band Modest Mouse. New bands on the bill include Glasgow's Chvrches and Daughter, who will bring a dose of 4AD loveliness that's an ideal fit for the forests and organic juices that make Latitude so special. White Denim and Purity Ring have also been announced. Weekend tickets cost £183.

LUKE SITAL-SINGH

STARTS: London Servant Jazz Quarters, Apr 17

The London singer-songwriter heads out on a UK tour next month to promote his 'Old Flint' EP.

TEMPLES

STARTS: Margate Winter Gardens, May 1

Kettering's finest will be playing their neo-psych in support of The Vaccines for five dates. Wonder if Justin and co will be jealous of their hair?

MOUNT KIMBIE

STARTS: Liverpool Sound City Festival, May 4

Dom and Kai are booked to play Sound City, Field Day (May 25) and Osterley Park in west London with The xx (Jun 23).

LIVE AT LEEDS

STARTS: Leeds, various venues, May 6

The citywide festival adds names including Danish electro-pop singer MØ, Melody's Echo Chamber, Fryars, Wolf Alice (pictured) and Splashh.

THE GREAT ESCAPE

STARTS: Brighton, various venues, May 16

Garage-inspired singer Syron, Beach Fossils and shoegazers DIIV have all been added to this year's seaside festival.

FIELD DAY

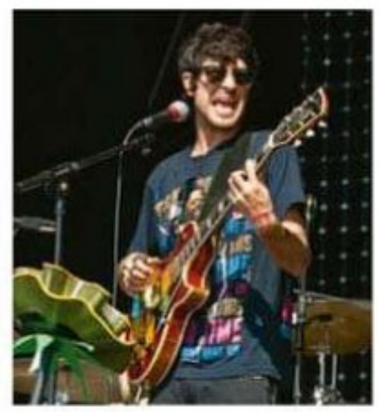
STARTS: London Victoria Park, May 25

Extra names for this east London festival include King Krule (pictured), Stealing Sheep, Kwes and Bobby Tank. Animal Collective headline.

METZ

STARTS: Bristol The Fleece, May 26

The heavy Canadians are coming back to the UK. They'll tour with Fucked Up in May for five dates, before joining Mudhoney for seven dates in June.



DEVENDRA BANHART

STARTS: Brighton Old Market, Jun 28

The New Weird America man is to play a trio of UK dates. See him in Brighton, Manchester (Jul 17) and London (18).

HARD ROCK CALLING

STARTS: London Olympic Park, Jun 29

Kasabian, Bruce Springsteen, Miles Kane and The Cribs all play at the festival, now relocated to the Olympic Park.

ATOMS FOR PEACE

STARTS: London Roundhouse, Jul 24

Thom Yorke, Flea, Nigel Godrich, Joey Waronker and Mauro Refosco play AFP's first full-band shows in the UK.

BEACONS FESTIVAL

STARTS: Skipton Funkirk Estate, Aug 16

The Yorkshire weekend has added Ghostpoet and Bonobo. Solange, Savages and Django Django are also on the line-up.

DAVID BYRNE & SAINT VINCENT

STARTS: London Roundhouse, Aug 27

Loved 'Love This Giant'? Then catch Annie Clark and Mr Byrne at dates in London, Birmingham (Aug 28) and Glasgow (29).

DAN DENNISON, ED MILES, JENN FIVE, POONEH GHANA, ANDY WILLSHER, PIETER M VAN HATTEM, GUY EPPEL

PICK *of the* WEEK

What to see this week? Let us help

THE WEEKND

STARTS: Manchester The Ritz, March 20

NME PICK

In a chat with *NME* after he played west London's Supperclub in November, Abel Tesfaye declared that he had his sights set on an arena tour, complete with skyscraping guitar solos and uncontrollable, adoring screams. He's not there just yet – the London O2 Arena dates aren't until this coming November – but this week the 23-year-old Canadian is showcasing the slow-mo R&B of 'House Of Balloons', 'Thursday' and 'Echoes Of Silence' at six UK dates. He has promised an all-new record for 2013, so listen closely for brand-new songs and that Drake collaboration 'Crew Love' (even though Drake does fire shots at The Weeknd in recent song '5am In Toronto'). So will he be able to fill those big spaces? Head to these more intimate venues first and judge for yourselves. The Weeknd plays Manchester, Glasgow O2 ABC (March 21), Birmingham Institute (22) and three nights at London Camden Electric Ballroom (24, 25, 26).

Everyone's Talking About TEENAGE CANCER TRUST GIGS

STARTS: London Royal Albert Hall, March 22

Noel Gallagher curates this year's cancer charity gigs, which include comedian Russell Brand (Mar 20), Primal Scream (21), Kasabian (22), and Noel himself with Damon Albarn and Graham Coxon (23). Rizzle Kicks do Sunday (24) and Paul Weller headlines the 25th.

Don't Miss BIFFY CLYRO

STARTS: Newcastle Metro Radio Arena, March 20

Can't wait for Reading & Leeds? Don't worry, you can get yourself warmed up for the Summer Of Biff as they head out on a 10-date arena tour. Bawl along in Newcastle, Birmingham, Cardiff, Sheffield, Manchester and Bournemouth this week, with Belfast, Aberdeen, Glasgow and London to follow.

Radar Star SPLASHH

STARTS: London Sebright Arms, March 21

Just like this year's *Radar* issue back in January, it's UK vs US at this extra-buzzy gig. Catch the fuzzy, grungy (and very accident-prone) London band Splassh before they travel to the US for a 13-date tour – and, as a bonus, see Brooklyn's Parquet Courts at the same time. We still can't get enough of their debut 'Light Up Gold'.

WEDNESDAY

March 20

BATH

Jamie Smith's Mabon Chapel Arts Centre 0122 5404445

BIRMINGHAM

The Heavy O2 Academy 2 0870 477 2000
The Mourning Suns Yardbird 0121 212 2524
Nas/Iggy Azalea/2 Chainz The Institute 0844 248 5037
Wild Nothing/Omi Palone/Wide Eyed Hare & Hounds 0870 264 3333

BOURNEMOUTH

The Red Jumpsuit Apparatus Sound Circus 01202 551802

BRIGHTON

Divorce/Sealings/Roseanne Barr Sticky Mike's Frog Bar 01273 749 465
Stornoway Concorde 2 01273 673 311
Tiny Ruins/Emma Gatrill The Hope 01273 723 568

BRISTOL

Enslaved/Winterfylleth/Ancient Ascendant Fleece 0117 945 0996
Fiction Louisiana 0117 926 5978
Ghost/Gojira O2 Academy 0870 477 2000
Peyote/The Slumbertones Croft (Main Room) 0117 987 4144
Sam Yesner Croft (Front Bar) 0117 987 4144

BROMSGROVE

The Manfreds Artrix 01527 572730

CAMBRIDGE

Palma Violets Junction 01223 511511

CARDIFF

Dopamine/The Missive Clwb Ifor Bach 029 2023 2199

EDINBURGH

Champion Sound Bongo Club 0131 558 7604

GLASGOW

Billy Lockett King Tut's Wah Wah Hut 0141 221 5279
Finch/Mallory Knox O2 ABC 0870 903 3444
Long Distance Calling/Solstafir Ivory Blacks 0141 221 7871

GUILDFORD

The Lost Souls Club/Fort Hope Boileroom 01483 539 539

HOVE

Russell Swallow Brunswick 01273 735254

LEEDS

The Bouncing Souls Cockpit 0113 244 3446
Gunning For Tamar Nation Of Shopkeepers 0113 203 1831
Kid Congo & The Pink Monkey Birds Brudenell Social Club 0113 243 5866
Palm Reader Santiago 0113 244 4472
Skunk Anansie O2 Academy 0870 477 2000

LEICESTER

Being As An Ocean The Cookie Jar 0116 2531212

LIVERPOOL

Girls Aloud Echo Arena 0844 8000 400
Johnny Marr O2 Academy 0870 477 2000
My First Tooth Shipping Forecast 0151 709 6901

LONDON

Attu Old Blue Last 020 7613 2478
Beach Volleyball/The Connectors Rhythm Factory 020 7247 9386
Bear's Den St Stephen's Church
Candy Says Wilmington Arms 020 7837 1384
The Cesarians/Papaye Catch 020 7729 6097
Deicide/Karnak Underworld 020 7482 1932
Desert Tofu Boston Arms 020 7272 8153
An Evening Of Ween Recordings Bull & Gate 020 7485 5358
Gabrielle Young KOKO 020 7388 3222
Geraint Watkins Dingwalls 020 7267 1577
Hunting Ulysses New Cross Inn 020 8692 1866
Icona Pop Electrowerkz 020 7837 6419
The Late Twos/Girl Peculiar Dublin Castle 020 7485 1773
Loscil Café Oto 0871 230 1094
Mat Riviere Power Lunches Arts Café
Monarch!/Undersmile Black Heart 020 7428 9730
Parquet Courts/Cold Pumas/Sauna Youth Shacklewell Arms 020 7249 0810
Shadows Chasing Ghosts/Hildamay Barfly 0870 907 0999
Sunless 97/Butterclock Sebright Arms 020 7729 0937
The Vestals/The Naturals Birthdays 020 7923 1680
Yo La Tengo Barbican Centre 020 7638 8891
16 Hole Boots/Hijack Stories Buffalo Bar 020 7359 6191

MANCHESTER

Brandt Brauer Frick Islington Mill 0871 230 1094
Gallops Sound Control 0161 236 0340
Tom Baxter Ruby Lounge 0161 834 1392
Ulrich Schnauss Deaf Institute 0161 330 4019
The Weeknd The Ritz 0161 2364355

NEWCASTLE

Biffy Clyro Metro Radio Arena 0870 7078000

NORWICH

Stiff Little Fingers Waterfront 01603 632717
Theme Park Waterfront Studio 01603 632717

NOTTINGHAM

Amplifier Rock City 08713 100000
Martin Harley Band Bodega Social Club 08713 100000

OXFORD

Dean Owens Port Mahon 01865 202067
Stinking Witches/Lowering The Tone Bullingdon Arms 01865 244516
The Travelling Band/Ellen & The Escapades Jericho Tavern 01865 311 775

PLYMOUTH

Kasabian Pavilions 01752 229922

READING

Cancer Bats/Brutality Will Prevail/Empress Sub89 0871 230 1094
Dark Horses/Kins Oakford Social Club 0116 255 3956

SHEFFIELD

Sam Lee Greystones 0114 266 5599

SOUTHAMPTON

David Ford The Cellar 023 8071 0648
Lewis Watson Joiners 023 8022 5612

WREXHAM

The Maydays Glyndwr University 019 78 29 30 72

ANDY WILLSHER, CAITLIN MOGRIDGE, AMY BRAMMALL, TOM MARTIN, JORDAN HUGHES, DEAN CHALKLEY, MARK METCALFE

THURSDAY
March 21

ABERDEEN
Cherry Suede The Tunnels 01224 211121
James Yorkston/Pictish Trail Lemon Tree 01224 642230

BATH
Ruarri Joseph Chapel Arts Centre 0122 5404445
Stornoway/Pale Seas Komedia 0845 293 8480

BELFAST
The Continuous Battle Of Order/Decoy Black Box 00 35391 566511
Make Do & Mend/Daylight Limelight 028 9032 5942

BIRMINGHAM
Biffy Clyro LG Arena 0121 780 4133
Drongos For Europe/Contempt Wagon & Horses 0121 772 1403
Fiction/Bombers Rainbow 0121 772 8174
Finch The Institute (Library) 0844 248 5037
Inspiral Carpets O2 Academy 2 0870 477 2000
Kvelertak O2 Academy 3 0870 477 2000
Theme Park The Institute (Temple) 0844 248 5037

BOURNEMOUTH
Is Tropical/We Broke Free DJs 60 Million Postcards 01202 292 697

BRIGHTON
Alamein's Torch Sticky Mike's Frog Bar 01273 749 465
Al Lewis Marlborough Theatre 01273 570028
Die! Die! Die! Green Door Store 07894 267 053
Dreadzone Concorde 2 01273 673 311
John Crampton Mesmerist 01273 328542

BRISTOL
Atomokraft/Dynamite Pussy Club Croft (Front Bar) 0117 987 4144
Cancer Bats/Brutality Will Prevail/Empress Fleece 0117 945 0996
David Ford The Tunnels 0117 929 9008
Dead Sons/Buffalo Bones Start The Bus 0117 930 4370
Direwolves/Svalbard/The Break Out Stag & Hounds 0117 929 7048
The Gaslight Anthem/Japandroids O2 Academy 0870 477 2000
Shock The Mighty Soundsystem No 51 07786 534666
12 Dirty Bullets Louisiana 0117 926 5978

CARDIFF
The Mike Keneally Band Clwb Ifor Bach 029 2023 2199

CARLISLE
Birds Vs Planes/House Of Three Hands Brickyard 01228 512 220

COLCHESTER
Gallops/Ala Muerte Arts Centre 01206 500900

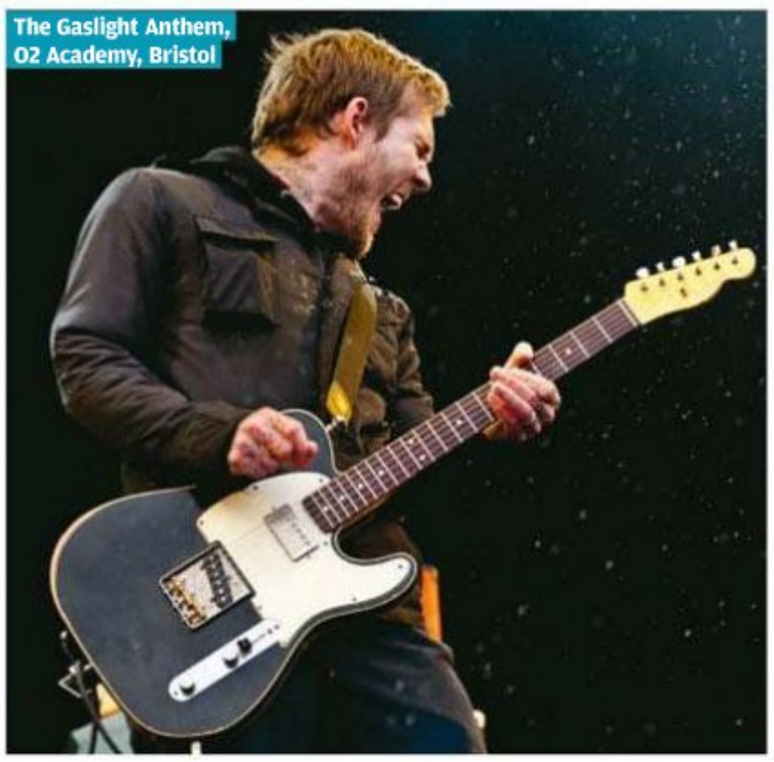
EDINBURGH
The Asps Voodoo Rooms 0131 556 7060
Les Mistons Electric Circus 0131 226 4224
Lord Erragal Forest Café 0131 220 4538
XXXY Cabaret Voltaire 0131 220 6176

GATESHEAD
Latanza Heist/Mixfits Three Tuns 0191 487 0666

GLASGOW
Alarm Bells Stereo 0141 576 5018
The Weeknd O2 ABC 0870 903 3444

GUILDFORD
Screamdontwhisper/The Call Back Academy Boileroom 01483 539 539

LEEDS
Doctor Crow & The Forbidden Zone New Roscoe 0113 246 0778
Get The Blessing Seven Arts 0113 262 6777


The Gaslight Anthem, O2 Academy, Bristol

Jack's Attic Carpe Diem 0113 243 6264
Josh Flowers & The Wild Cockpit 0113 244 3446
Kath And The Kicks Wharf Chambers
Martin Harley Band Brudenell Social Club 0113 243 5866
Revolutionaires Duck & Drake 0113 246 5806
Soweto Kinch College Of Music 0113 222 3400
Stiff Little Fingers O2 Academy 0870 477 2000

LEICESTER
Public Service Broadcasting Musician 0116 251 0080

LIVERPOOL
Ergo Phizmiz Mello Mello 0151 707 0898
Roddy Woomble Leaf On Bold St 0151 707 7747
Sam Lee Epstein Theatre 0151 709 7844
Wot Gorilla? Shipping Forecast 0151 709 6901

LONDON
Amplifier Garage 020 7607 1818
Archipel Shacklewell Arms 020 7249 0810
Brandt Brauer Frick XOYO 020 7729 5959
Charles Howl/Slowcoaches/Breathe Out Birthdays 020 7923 1680
Charlie Boyer & The Voyeurs The Lexington 020 7837 5387
Cut Hands Café Oto 0871 230 1094
Daytona Lights Tram And Social 020 8767 0278
Dying Breeds New Cross Inn 020 8692 1866
Eels O2 Academy Brixton 0870 477 2000
Enslaved/Winterfylleth Underworld 020 7482 1932
Escapists/Paper Crows Proud Galleries 020 7482 3867
Farewell JR St Pancras Old Church
The Heavy KOKO 020 7388 3222
Ian McNabb Half Moon 020 7274 2733
Lapalux Dance Tunnel 020 7254 2273
Lenacay Village Underground 020 7422 7505
Lewis Watson Kings College 020 7834 4740
Marvellous Medicine Bull & Gate 020 7485 5358
Neils Children Power Lunches Arts Café
Polica O2 Shepherds Bush Empire 0870 771 2000
Primal Scream/Echo & The Bunnymen Royal Albert Hall 020 7589 8212
Proud Mary Jamm 020 7274 5537
Qtier/Swim Old Blue Last 020 7613 2478
Seams Electrowerkz 020 7837 6419
So Solid Crew Indigo @ The O2 Arena 0870 701 4444
Splashh/Parquet Courts Sebright Arms 020 7729 0937
Wild Nothing/Golden Glow Scala 020 7833 2022

MANCHESTER
Cody Chesnutt Ruby Lounge 0161 834 1392
FM/It Bites Academy 2 0161 832 1111
The Gullwings Retro Bar 0161 274 4892
Holy Other/WIFE/Bearcubs Islington Mill 0871 230 1094
Long Distance Calling/Solstafir NQ Live 0161 834 8180
The Sonik Seeds Night & Day Café 0161 236 1822
The Watch/Seconds Out Band On The Wall 0161 832 6625
Yo La Tengo The Ritz 0161 2364355

MILTON KEYNES
Mark Morriss Watershed 07935 641 660

NORWICH
Sheesh Brickmakers 01603 441 118

NOTTINGHAM
Bastille/To Kill A King Rock City 08713 100000
Republica Bodega Social Club 08713 100000

OXFORD
Dizraeli And The Small Gods O2 Academy 0870 477 2000
Maia Cellar 01865 244 761

READING
Dutty Moonshine Sub89 0871 230 1094

SHEFFIELD
The Bouncing Souls/Cheap Girls Corporation 0114 276 0262
Palma Violets Queens Social Club 0114 272 5544

SOUTHAMPTON
The Travelling Band/Ellen & The Escapades The Cellar 023 8071 0648

ST ALBANS
Inner Terrestrials/Ministers Dead Horn 01727 853 143

SWANSEA
City Of Ashes Garage 01792 475147

TUNBRIDGE WELLS
The Defiled The Forum 0871 277 7101

WOLVERHAMPTON
Skunk Anansie Civic Hall 01902 552121

YORK
Gunning For Tamar Stereo 01904 612237
John Smith Basement 01904 612 940
Make Me Immortal The Duchess 01904 641 413

FRIDAY
March 22

BELFAST
Ajenda/Sweet Savage Voodoo
The Courteeners Limelight 028 9032 5942
Patrick Wolf (Acoustic) McHugh's 028 9050 9999
Skinnyman/Ri Ra Stiff Kitten 028 9023 8700

BIRMINGHAM
Alex Rainsford/Dan Greenaway The Institute (Temple) 0844 248 5037
Emursia/All Ends Beneath Flapper 0121 236 2421
The Good Water/Bad Apes Actress & Bishop 0121 236 7426
Headjam/Brassick Wagon & Horses 0121 772 1403
Light You Up/Decade Asylum 0121 233 1109
Man Like Me Rainbow 0121 772 8174
One Direction LG Arena 0121 780 4133
Polica The Institute (Library) 0844 248 5037
Pout At The Devil O2 Academy 3 0870 477 2000
The Weeknd The Institute 0844 248 5037
Willy Moon Hare & Hounds 0870 264 3333

BOURNEMOUTH
Ghost/Gojira/The Defiled O2 Academy 0870 477 2000

BRIGHTON
Cancer Bats/Brutality Will Prevail/Empress The Haunt 01273 770 847
The DeRellas Prince Albert 01273 730 499
Galleons/Nick Williams Sticky Mike's Frog Bar 01273 749 465

BRISTOL
DJ Brassic No 51 07786 534666
Fear Of Fiction Start The Bus 0117 930 4370
The Gaslight Anthem/Japandroids O2 Academy 0870 477 2000
Meta-statis/Saturnian Croft (Main Room) 0117 987 4144
Oh Captive/Syren City/Montrose Louisiana 0117 926 5978
Republica Thekla 08713 100000
Running From Zombies/Tin Dogs/Delgard Fleece 0117 945 0996

CAMBRIDGE
The Beat Junction 01223 511511
The Stranglers/The Godfathers Corn Exchange 01223 357851

CARDIFF
Being As An Ocean/Napoleon Bogiez 029 2034 1463
Biffy Clyro Motorpoint Arena 029 2022 4488
The Lovely Wars/Ellie James Tommy's Bar 029 2066 8173

DERBY
Walkway The Hairy Dog

DUNDEE
The Eddies/Billyclub Beat Generator 01382 229226

EDINBURGH
Palma Violets Liquidroom 0131 225 2564
Supersonic Vague Picture House 0844 847 1740

EXETER
Devlin Phoenix 01392 667080

GLASGOW
Bright Sparks King Tut's Wah Wah Hut 0141 221 5279
Yo La Tengo O2 ABC 0870 903 3444

GUILDFORD
Dub Pistols Boileroom 01483 539 539

HATFIELD
Jakwob The Forum 0844 477 2000

HOVE
The Crucks Brunswick 01273 735254

LEAMINGTON SPA
Brooke Miller LAMP 01926 886699

LEEDS
Anthroprophh Wharf Chambers
The Bamboo Sandals Cockpit Room 3 0113 2441573
Fiction Cockpit 0113 244 3446
Honeycomb Love The Library 0113 2440794
Jake & The Jellyfish Royal Park Cellars 0113 274 1758
Lene Lovich Brudenell Social Club 0113 243 5866
Martyn Jacques Howard Assembly Room 0113 243 9999
Roller Trio College Of Music 0113 222 3400
The Travelling Band New Roscoe 0113 246 0778

LEICESTER
The Reverends Soundhouse 07830 425555
We're No Heroes The Cookie Jar 0116 2531212

LIVERPOOL
AGT Rave Cru/Ceephax Acid Crew Kazimier 0871 230 1094
Dominic Dunn/Sophia Ben-Yousef View Two 0151 236 9555

CLUB NME
LONDON
WOLF ALICE
KOKO
0844 847 2258

Hopes Die Last Elevator Bar 0151 707 1137
June Tabor Capstone Theatre 0151 291 3578
Killaflaw Lomax 0151 236 4443
Twelve Gauge/Black Diamond O2 Academy 0870 477 2000

LONDON
Boy Names Zigfrid Von Underbelly 020 7613 1988
The Capulets/Fat Whites Bull & Gate 020 7485 5358
Comanechi/Stranger Son The Lexington 020 7837 5387
The Darlingtons 229 Club 020 7631 8310
Dead Sons/Witch Hunt Sebright Arms 020 7729 0937
Die! Die! Die! Hoxton Square Bar & Kitchen 020 7613 0709
The Fallen Leaves/Jonny Cola & The A-Grades Buffalo Bar 020 7359 6191
Finch/Mallory Knox O2 Academy Brixton 0870 477 2000
Heavy Metal Kids/Monkish Stag's Head 020 7739 6741
Ice Sea Dead People Lock Tavern 020 7485 0909
Inspiral Carpets KOKO 020 7388 3222
The Jezabels Barfly 0870 907 0999
Kasabian/Dark Horses Royal Albert Hall 020 7589 8212
Limewax/Bong-Ra Electrowerkz 020 7837 6419
Long Distance Calling Underworld 020 7482 1932
Mylo XOYO 020 7729 5959
Pharoah Dublin Castle 020 7485 1773
Proxy Nest 020 7354 9993
Scanner/Gazelle Twin Café Oto 0871 230 1094
Stiff Little Fingers/The Men They Couldn't Hang Forum 020 7344 0044
Suede Rough Trade East 020 7392 7788
Teleman Roundhouse 020 7482 7318
The Telescopes/The Silhouettes/The Lost Rivers/The KVB Windmill 020 8671 0700
Terror Danjah/Altered Natives Birthdays 020 7923 1680
TRAUM Shacklewell Arms 020 7249 0810
Uncle Acid And The Deadbeats Garage 020 7607 1818
Wolf Alice Club NME @ KOKO 0870 4325527

MANCHESTER
Johnny Marr The Ritz 0161 2364355
Kid Congo & The Pink Monkey Birds Deaf Institute 0161 330 4019
Land Of Light/Moonboots Soup Kitchen 0161 236 5100
Lee Gamble Islington Mill 0871 230 1094
Magic Legs Common Bar 0161 832 9245
Mog Stanley/Phantomz/The High Nines Ruby Lounge 0161 834 1392
Poltergeist Sound Control 0161 236 0340
Skunk Anansie Academy 0161 832 1111

MILTON KEYNES
The Red Jumpsuit Apparatus Craufurd Arms 01908 313 864
Ruarri Joseph Stables 01908 280800

NEWCASTLE
Gunning For Tamar Head Of Steam 0191 232 4379
The Kites Star Inn 0191 222 3111
Louis Barabbas & The Bedlam Six Star & Shadow Cinema 0191 2610066

NORWICH
Narkotek Seno Waterfront 01603 632 717

NOTTINGHAM
The Bouncing Souls/Cheap Girls Rock City 08713 100000
Detonate Rescue Rooms 0115 958 8484
Theme Park Spanky Van Dykes 0115 924 3730

OXFORD
Andrew Weatherall Bullingdon Arms 01865 244516
Bastille/To Kill A King O2 Academy 0870 477 2000
David Ford O2 Academy 2 0870 477 2000
Ezio Jericho Tavern 01865 311 775
Memtrix/Neon Concept Cellar 01865 244 761

PORTSMOUTH
Ian McNabb Cellars 0871 230 1094
Stereophonics Guildhall 023 9282 4355

SHEFFIELD
Budzillus Harley 0114 275 2288
Jaguar Skills Plug 0114 276 7093

STOCKTON
The Purnells Green Room 01642 606525

SWANSEA
Dizraeli And The Small Gods Sin City 01792654226
Out Like A Lion The Wig

TUNBRIDGE WELLS
Cannon Woods/Jipsy Magic The Forum 0871 277 7101

WAKEFIELD
Roddy Woomble The Hop 0871 230 1094
Twisted Culture Snooty Fox 01924 374455

YORK
After Your Betrayal/Shot Down Stay Down The Duchess 01904 641 413

SATURDAY
March 23

ABERDEEN
Midge Ure Lemon Tree 01224 642230
BATH
Rojor Chapel Arts Centre 0122 5404445
BELFAST
Mr Scruff Stiff Kitten 028 9023 8700
BIRMINGHAM
Blakcan/Pixel Fix Sunflower Lounge 0121 632 6756
Chapel Club The Institute (Temple) 0844 248 5037
The Fores O2 Academy 3 0870 477 2000
One Direction LG Arena 0121 780 4133
Satsangi Actress & Bishop 0121 236 7426
Tempting Rosie Hare & Hounds 0870 264 3333
BOURNEMOUTH
Eels O2 Academy 0870 477 2000
Man Without Country/Vulgar Intent 60 Million Postcards 01202 292 697
BRIGHTON
Ancient Ascendant/Suicide Veil/Saturnian Green Door Store 07894 267 053
Hana Piranha/Screama Ballerina Blind Tiger 01273 681228
The Watermelons The Hope 01273 723 568
BRISTOL
Bedmo Disco/Kelly Twins Start The Bus 0117 930 4370
Crows Parliament Chelsea Inn 0117 954 2101
Dreamscape Fire Engine 07521 974070
The Funkinsteins Louisiana 0117 926 5978
Gabrielle Aplin Trinity 01179 351 200
Glis Glis/Bravo Brave Bats Croft (Main Room) 0117 987 4144
Ice Sea Dead People Old Motorcycle Showroom 0117 902 0344
The Infinite Collective Mr Wolf's 0117 927 3221
Jazz Morley Croft (Front Bar) 0117 987 4144
Knotslip Fleece 0117 945 0996
Kodaline Thekla 08713 100000
The Stranglers O2 Academy 0870 477 2000
CAMBRIDGE
Twelve Clay Feet Portland Arms 01223 357268
CARDIFF
Bastille/To Kill A King University 029 2023 0130
Honky/Desert Storm The Moon Club
Veto Gwdihw Café Bar 029 2039 7933
CARLISLE
Poizon Brickyard 01228 512 220
COVENTRY
Feed The Rhino Kasbah 024 7655 4473
Public Service Broadcasting Taylor John's House 024 7655 9958
DERBY
Vice Squad/The Vile The Hairy Dog
DORKING
Wrank/The Fun Die Young Lincoln Arms 01306 882 820
DUNDEE
Vladimer/The New Fabian Society Beat Generator 01382 229226
EDINBURGH
Cherry Suede Electric Circus 0131 226 4224
Tom Gibbs Captain's Bar 01316 682312
EXETER
Mark Morriss Cavern Club 01392 495 370
FALMOUTH
Maia Miss Peapod's 0871 230 1094
GLASGOW
Dead City Radio/The Bawlers Flat 0/1 0141 331 6227
Donald MacDonald And The Islands Broadcast 0141 332 7304
The Velveteen Saints King Tut's Wah Wah Hut 0141 221 5279
Willy Moon O2 ABC2 0141 204 5151
GUILDFORD
The Travelling Band Boileroom 01483 539 539
LEEDS
Andy Doonan/Marc Otway Cockpit Room 3 0113 2441573
The Gaslight Anthem/Japandroids O2 Academy 0870 477 2000
Superintendent Santiago 0113 244 4472
Trevor McKee Carpe Diem 0113 243 6264
Tyrant/Coronach Royal Park Cellars 0113 274 1758
LEICESTER
Please/Boneyards Two Queens
Tigercats/Evans The Death/Haiku Salut Firebug 0116 255 1228
The Watch Musician 0116 251 0080
LIVERPOOL
Gunning For Tamar/Krystal Klear Shipping Forecast 0151 709 6901
The Operators O2 Academy 2 0870 477 2000
LONDON
Alan Braxe/Slothboogie Queen Of Hoxton 020 7422 0958
Best Friends/MYSTYRYS/Playlounge Old Blue Last 020 7613 2478
Boddika Cable Club 020 7403 7730
The Bouncing Souls/Cheap Girls Peel 020 8546 3516
Broadway Calls/Great Cynics Underworld 020 7482 1932
Dakhla Union Chapel 020 7226 1686
Frontier Ruckus Borderline 020 7734 5547
Grass House/Post War Glamour Girls Birthdays 020 7923 1680
Hieroglyphic Being/Holly Herndon Basing House 020 7033 1900
Jaguar Skills KOKO 020 7388 3222
Ketzer/Alchemyst Dome 020 7272 8153
Kid Kongo/The Dustaphonics Shacklewell Arms 020 7249 0810
Necro Deathmort/Blackhoods Power Lunches Arts Café
Noel Gallagher's High Flying Birds/Graham Coxon/Damon Albarn/Gruff Rhys Royal Albert Hall 020 7589 8212
Toy The Lexington 020 7837 5387
TV Smith New Cross Inn 020 8692 1866
Uncle Acid And The Deadbeats Garage 020 7607 1818
MANCHESTER
Dark Horses Night & Day Café 0161 236 1822
Die! Die! Die! Wahlbar 0161 637 3736
Dillinja Sound Control 0161 236 0340
Fiction Soup Kitchen 0161 236 5100
The Fractions/The Down & Outs/Revenge Of A Psychotronic Man/Acid Drop Kraak 07855 939 129
The Freestylers/Dub Mafia Academy 3 0161 832 1111
Johnny Marr The Ritz 0161 2364355
Roddy Woomble Deaf Institute 0161 330 4019
Space Dimension Controller/Jam City Islington Mill 0871 230 1094
MILTON KEYNES
The Lamours Stables 01908 280800
NEWCASTLE
By Toutatis/Crooked Hands Head Of Steam 0191 232 4379
Helm/Basic House Star And Shadow Cinema 0191 2610066
The Martin Harley Band Warehouse 34
The Mike Keneally Band Cluny 0191 230 4474
NORWICH
Meltdown/Exile Waterfront 01603 632 717
Unfinished Business/Behind The Green Screen Brickmakers 01603 441 118
NOTTINGHAM
Addictive Philosophy/The Duel/Lowlife UK Doghouse Studios 0871 210 2040
Lapalux Stealth 08713 100000
OXFORD
Ruarri Joseph Jericho Tavern 01865 311 775
PLYMOUTH
Stereophonics Pavilions 01752 229922
PORTSMOUTH
Flipron Cellars 0871 230 1094
SHEFFIELD
Biffy Clyro/City And Colour Motorpoint Arena 01142 565656
Inspiral Carpets Leadmill 0114 221 2828
King King Greystones 0114 266 5599
Man Like Me Plug 0114 276 7093
Riffler/Kings Of The Realm O2 Academy 0870 477 2000
SOUTHAMPTON
Dead Sons Lennons 023 8057 0460
Flashmob Junk Club 023 8033 5445
STOKE ON TRENT
Blue Origin Sugarmill 01782 214 991
Climates Minsters Bar 01782 416567
Shadows Chasing Ghosts Underground 01782 219944
SWANSEA
Sam Lee Taliesin Arts Centre 01792 295438
The Side Effects The Wig
WAKEFIELD
Stykleback The Hop 0871 230 1094
WOLVERHAMPTON
The Ramonas/Disco Dirtbox Robin 2 01902 497860
YORK
Poltergeist Fibbers 01904 651 250

Toy, The Lexington, London

SUNDAY
March 24

Jake Bugg, Guildhall, Portsmouth

BELFAST
Lewis Watson Cube Crescent Arts Centre 028 9024 2338
Mike Keneally Voodoo
BIRMINGHAM
Crooked Dawn/Blacklist Saints Flapper 0121 236 2421
The Dalgrains Yardbird 0121 212 2524
Go-X The Institute (Temple) 0844 248 5037
Inner Terrestrials Adam & Eve 0121 693 1500
BRIGHTON
Kid Congo & The Pink Monkey Birds/The Querelles Green Door Store 07894 267 053
BRISTOL
City Of Salt The Cube 0117 907 4190
De Profundis/Engraved Disillusion Croft (Main Room) 0117 987 4144
Skunk Anansie O2 Academy 0870 477 2000
Imperial Leisure/King Tut's Revenge Fleece 0117 945 0996
CARDIFF
Jazz Morley 10 Feet Tall 02920 228883
COVENTRY
Zane Lowe Showcase 0871 220 1000
DERBY
Evans The Death/Mascot Fight The Hairy Dog
EDINBURGH
Ian Hunter Liquidroom 0131 225 2564
Rantum Scantum Captain's Bar 01316 682312
Roddy Woomble Electric Circus 0131 226 4224
EXETER
Stornoway Phoenix 01392 667080
GLASGOW
The Gaslight Anthem/Japandroids O2 Academy 0870 477 2000
Jai McDowall Oran Mor 0141 552 9224
The Watch Ferry 01698 360085
Where The Folks At? Flying Duck 0141 564 1450
LEEDS
Backyard Burners Milo 0113 245 7101
Camisado Project/Freewheel New Roscoe 0113 246 0778
Delirium Theory Santiago 0113 244 4472
Paper Plane The Library 0113 2440794
LEICESTER
Dlugokecki/Martha Bean The Cookie Jar 0116 2531212
Everclear O2 Academy 0870 477 2000
LIVERPOOL
The Union O2 Academy 0870 477 2000
LONDON
Cease To Exist/Oblivionized The Unicorn 020 7485 3073
Dappy/Tinchy Stryder/Rascals Indigo @ The O2 Arena 0870 701 4444
Decade Barfly 0870 907 0999
Ghost/Gojira/Feed The Rhino O2 Academy Brixton 0870 477 2000
Gideon Garage 020 7607 1818
Rizzle Kicks/Labrinth Royal Albert Hall 020 7589 8212
Solomon Child Jamm 020 7274 5537
The Title Sequence Notting Hill Arts Club 020 7460 4459
The Weeknd Electric Ballroom 020 7485 9006
Wire Heaven 020 7930 2020
MANCHESTER
Bahamas Castle Hotel 0161 237 9485
The Black Crowes Academy 0161 832 1111
Black Rebel Motorcycle Club The Ritz 0161 2364355
David Ford Deaf Institute 0161 330 4019
The Lonesome Penniless Kings Arms 0161 832 3605
Psappha Islington Mill 0871 230 1094
Shadows Chasing Ghosts Satan's Hollow 0161 236 0666
MIDDLESBROUGH
Palma Violets Empire 01642 253553
NEWCASTLE
Dark Horses/Retriever Heartattack & Vine 07732 280185
Just A Girl St Peter's Social Club 0191 265 5343
The Longsands Cluny 0191 230 4474
NORWICH
Kodaline Arts Centre 01603 660 352
NOTTINGHAM
Inspiral Carpets Rescue Rooms 0115 958 8484
OXFORD
Honky/Desert Storm Wheatsheaf 01865 721 156
PORTSMOUTH
Jake Bugg Guildhall 023 9282 4355
TUNBRIDGE WELLS
Ellen & The Escapades The Forum 0871 277 7101
WAKEFIELD
Anchored By Avarice Snooty Fox 01924 374455
WOLVERHAMPTON
The Red Jumpsuit Apparatus Slade Room 0870 320 7000
TMI Band Robin 2 01902 497860

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MONDAY
March 25

BIRMINGHAM
The Black Crowes O2 Academy 3 0870 477 2000
Dave McGraw Kitchen Garden Café 0121 443 4725

BOURNEMOUTH
Honky/Desert Storm The Anvil 01202 295898
Skunk Anansie O2 Academy 0870 477 2000

BRIGHTON
Bahamas/Roo Panes Green Door Store 07894 267053
Bastille/To Kill A King Concorde 2 01273 673 311
Eels Dome 01273 709709
June Paik/Me And Goliath Prince Albert 01273 730 499

BRISTOL
Din Martin Croft (Front Bar) 0117 987 4144
Jake Bugg/Misty Miller O2 Academy 0870 477 2000
This Is Wreckage/Goose The Nun Louisiana 0117 926 5978

CARDIFF
Cut Ribbons/Holland Buffalo Bar 029 2031 0312
Desecration Bogiez 029 2034 1463

EDINBURGH
Al Lewis Sneaky Pete's 0131 225 1757

EXETER
Lene Lovich/Secrets For September/The Devices Cavern Club 01392 495 370

GLASGOW
Black Rebel Motorcycle Club Barrowland 0141 552 4601
Chapel Club School Of Art 0141 353 4530
The Gaslight Anthem/Japandroids O2 Academy 0870 477 2000
The Heavy Oran Mor 0141 552 9224

GLOUCESTER
Stornoway Guildhall Arts Centre 01452 503050

GUILDFORD
Idiom Boileroom 01483 539 539

HOVE
British Sea Power Old Market 01273 325440

LEEDS
Apathetic Excuse O2 Academy 0870 477 2000
Beware Wolf Milo 0113 245 7101
The Birdman Rallies/Matt Anderson Oporto 0113 245 4444
Space Brudenell Social Club 0113 243 5866

LEICESTER
Gunning For Tamar The Cookie Jar 0116 2531212

LONDON
Beach House/Marques Toliver O2 Shepherds Bush Empire 0870 771 2000
Charlie Sloth Scala 020 7833 2022
Department M/Menace Beach Old Blue Last 020 7613 2478
Franco Battiato Barbican Centre 020 7638 8891
Half Moon Run Shacklewell Arms 020 7249 0810
James Smyth New Cross Inn 020 8692 1866
John Smith Purcell Room 020 7960 4242
Josh Doyle Borderline 020 7734 5547
Matthew & Me Trinity Centre Hall 0871 230 1094
Mens Adventures/Carousels/Blackeye Birthdays 020 7923 1680
Paul Weller/Palma Violets Royal Albert Hall 020 7589 8212
Retro Stefson The Lexington 020 7837 5387
Serenity Boston Music Room 020 7272 8153
United Ghosts The Social
The Weeknd Electric Ballroom 020 7485 9006

MANCHESTER
Biffy Clyro/City And Colour Arena
Rainy Milo/Bipolar Sunshine Castle Hotel 0161 237 9485
Willy Moon Deaf Institute 0161 330 4019

NEWCASTLE
Athletes In Paris Cluny 0191 230 4474
Fiction Hoults Yard 0191 265 4282

NORWICH
Guy Davis Arts Centre 01603 660 352
The Stranglers UEA 01603 505401
The Summer War/Not Pennys Boat Brickmakers 01603 441 118

NOTTINGHAM
The Red Jumpsuit Apparatus Rock City 08713 100000

PLYMOUTH
Stiff Little Fingers C103 01752 662586

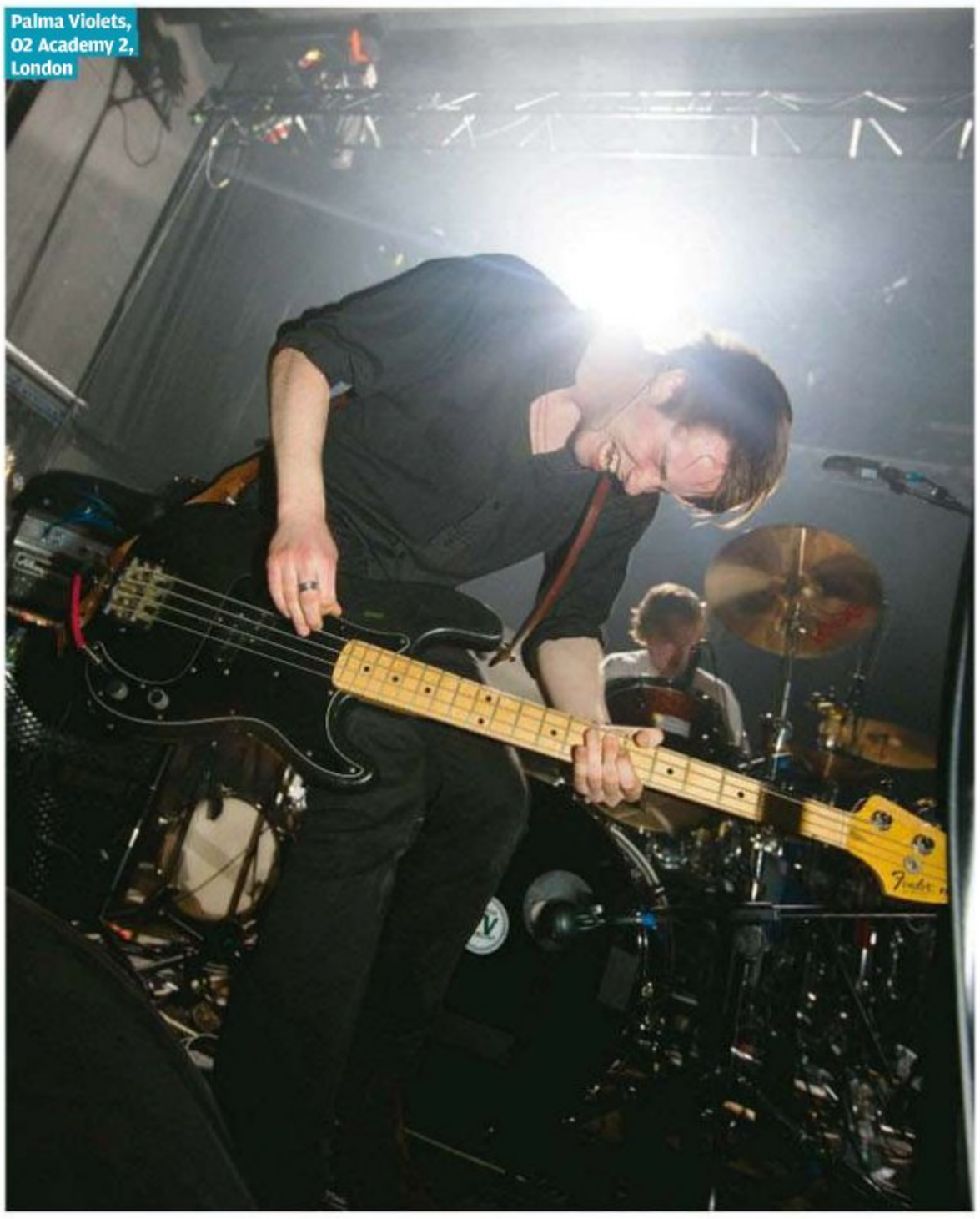
SHEFFIELD
Kodaline Leadmill 0114 221 2828

STOKE ON TRENT
Broadway Calls/Gnarwolves Minsters Bar 01782 416567

WAKEFIELD
Mask Of Judas/Exist Immortal Snooty Fox 01924 374455

Beach House, O2 Shepherds Bush Empire, London

TUESDAY
March 26


Palma Violets, O2 Academy 2, London

BELFAST
Johnny Marr Limelight 028 9032 5942

BIRMINGHAM
The Angry Bombs/Grey Goes Down Roadhouse 0121 624 2920
Black Rebel Motorcycle Club The Institute 0844 248 5037
Honky/Desert Storm Asylum 0121 233 1109

BOURNEMOUTH
Biffy Clyro/City And Colour BIC 01202 456400

BRIGHTON
Retro Stefson The Hope 01273 723 568
Skunk Anansie Dome 01273 709709
United Ghosts Sticky Mike's Frog Bar 01273 749 465
Willy Moon The Haunt 01273 770 847

BRISTOL
And They Wrote/Giving Into Ghosts Fleece 0117 945 0996
Go-X/Tides Croft (Main Room) 0117 987 4144
Moscow Drug Club Coronation Tap 0117 973 9617

CAMBRIDGE
John Smith Junction 01223 511511

EXETER
Stiff Little Fingers Phoenix 01392 667080

GATESHEAD
City Of Ashes/Sorry For Nothing Three Tuns 0191 487 0666

GLASGOW
Fiction Broadcast 0141 332 7304
Voodoo Six King Tut's Wah Wah Hut 0141 221 5279

GUILDFORD
Darren Eedens Boileroom 01483 539 539

HATFIELD
Distort The Forum 0844 477 2000

HULL
Our Ceasing Voice/KOKOmo New Adelphi 01482 348 216

LEEDS
Eric Pulido Of Midlake/Sam Airey Brudenell Social Club (Games Room) 0113 2752411
The Heavy Brudenell Social Club 0113 243 5866
Light You Up Cockpit Room 3 0113 2441573
Med Lin/Matt Robson Wharf Chambers
Nai Harvest Packhorse 0113 245 3980

LONDON
Beach House/Marques Toliver O2 Shepherds Bush Empire 0870 771 2000
Carcass Underworld 020 7482 1932
Chapel Club Plan B 08701 165421
Gunning For Tamar Power Lunches Arts Café
Lloyd Yates/Natasha Haws Queen Of Hoxton 020 7422 0958
The Look Monto Water Rats 0207 813 1079
Lower/The Lowest Form Birthdays 020 7923 1680
The Smoking Hearts Old Blue Last 020 7613 2478
Steve Harris O2 Academy Islington 0870 477 2000
The Travelling Band/Ellen & The Escapades Lexington 020 7837 5387
The Tricks The Social
Twenty One Pilots Barfly 0870 907 0999
Twin Arrows Dublin Castle 020 7485 1773
Wave Machines/Yunioshi Village Underground 020 7422 7505
The Weeknd Electric Ballroom 020 7485 9006

MANCHESTER
Broadway Calls Star & Garter 0161 273 6726
Kodaline Club Academy 0161 832 1111
Stranger Than Paradise Retro Bar 0161 274 4892

MILTON KEYNES
Fork Stables 01908 280800

NEWCASTLE
Futureproof O2 Academy 0870 477 2000

NORWICH
Eels UEA 01603 505401
Hey Moonshaker Bicycle Shop 01603 625 777
Liberty Gene Brickmakers 01603 441 118

OXFORD
Palma Violets O2 Academy 2 0870 477 2000

SOUTHAMPTON
The Men They Couldn't Hang Joiners 023 8022 5612

STOCKTON
Ian Hunter Arc 01642 666600

WOLVERHAMPTON
The Union Slade Room 0870 320 7000

YORK
Dead Sons/Hungry Ghosts The Duchess 01904 641 413

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THIS WEEK IN 1983

CAVE DWELLINGS, INTRODUCING MADONNA, MISERY MODE

MAD(GE) FOR THE UK

Madonna is interviewed on her first visit to London, where she impresses Lloyd Bradley with her tough demeanour, street-chic get-up and roots in New York's dance and hip-hop scenes. Bradley argues that "Madonna could be throwing this culture a much-needed lifeline". Madonna herself says of her tough Detroit upbringing: "Music was that area's only expression of self-assurance or escape. The music of the time was everything – listening and dancing to music, or aspiring to be this or that, was all people were interested in."

A NOVEL APPROACH

Following the recent release of *Deadeye Dick*, Charles Shaar Murray interviews author Kurt Vonnegut, whose cigarette-barked laugh makes Murray fear for the novelist's health and worry about the wisdom of making wisecracks. Vonnegut manages to overcome his dislike of interviews to explore his thoughts on the writer's craft: "What psychiatrists have found – those who've dealt with a lot of writers – is that they can't guide it at all... Once you've got about 75 pages a book will start making demands of its own."

SICK NICK

A young Nick Cave graces the cover as the head of furious goth-punks The Birthday Party. Cave entertains Chris Bohn in his Soho flat, where he lies in his sickbed with a bottle of booze and ashes strewn around. "I personally don't think that any external things affect my writing in particular," he muses. "I have the same sort of ideas if I'm in Berlin, London or Australia. All that seems to happen is that it makes life more miserable if I'm thrown into a miserable Dickensian situation, which seemed to be what happened when we got to London."

Birthday Party guitarist Rowland S Howard, however, is not convinced: "When we first came to London, Nick was living in a squat in Maida Vale. At the time he was reading Samuel Beckett's *Watt*, things like that, depressed, sort of dirty, and that, I think, influenced him into writing about this whole sort of squalor thing."

"He told you that? Judas!" retorts Cave. "Well, he was reading... Mervyn Peake."

When asked what makes the band so different from the empty-headed pop crowds they deride, Cave argues: "I really do have quite a strong opinion of the way people behave when they're with other people. With us, I consider we're making an example of some kind of bid for individuality – and at our best, which we were the other night at the Lyceum, we remain apart from the audience. We remained individuals with our own visions and we weren't sucked into pandering to the mob."

Also In The Issue That Week

• Depeche Mode are interviewed, and they're feeling bullish. Apart from Martin Gore, who's in dour mood when talking about 'Get The Balance Right!': "You get older and you see more at the same time. Whether it's just actually seeing more or seeing it through different eyes... Perhaps I'm just a very pessimistic person."

• *48 Hrs*, starring Nick Nolte and Eddie Murphy, is termed "the most stylish and accomplished variation on the *Dirty Harry* maverick cop theme to date".

• Ex-Squeeze man and *The Tube* presenter Jools Holland tells Adrian Thrills that "playing the piano is always something that I'll take seriously. All the television stuff is just bluff."

• Julie Burchill compares Kevin Rowland of Dexys Midnight Runners to Seth Starkadder, hero of 1932 novel *Cold Comfort Farm*.

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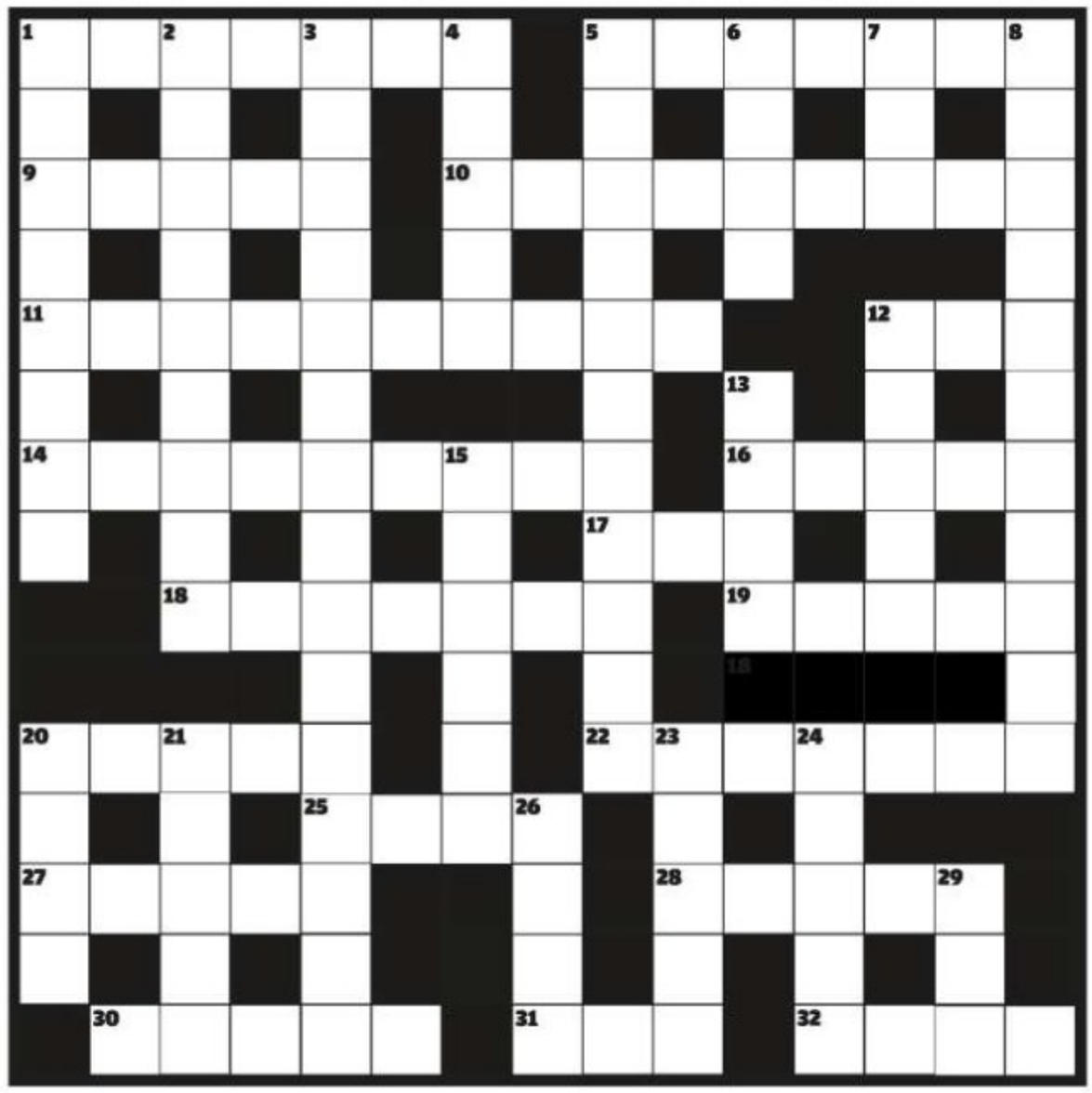
THE LEGENDARY NME CROSSWORD

TAXING THE FINEST MINDS IN ROCK'N'ROLL FOR SIX DECADES

Compiled by Trevor Hungerford

Win!

A BAG OF NME SWAG



CLUES ACROSS

1 So what did you fucking expect from The Vaccines then? (3-4)
5 Hurts' music is just an absolute wonder (7)
9 Mumford & Sons' music is just an absolute row (5)
10+23D Goth rock band who took their name from a Leonard Cohen song (7-2-5)
12+11A The Pogues' first UK Top Ten hit, performed with 2 down (3-5-5)
14 Play a T Rex arrangement to Italian group that had 90's dancefloor hit with 'Don't Give Me Your Life' (4-5)
16 "*It depends how you're wired when the ____ is on fire under the Westway*", Blur (5)
17 Rock band fronted by Cameron Muncey (3)
18+31A Not a single cloud anywhere to trouble Wilco (3-4-3)
19+20D Stiff Little Fingers' debut chart single with same title as Sam Peckinpah movie starring Dustin Hoffman (5-4)
20+4D This PIL number? Dad chose it, rather strangely (5-5)
22 Completely cover an album by Wild Beasts (7)
25 Finishes with an Everlast single (4)
27 Peter of Fleetwood Mac, Adam of Moldy Peaches or soul man Al (5)
28 (See 3 down)
30 "*While I'm worth my room on this earth, i will be with you / While the Chief puts sunshine on ____*", The Proclaimers (5)
31 (See 18 across)
32 (See 26 down)

CLUES DOWN

1 Biffy Clyro's songwriting has become sacred (8)
2 Irish group who partnered The Pogues on 12 across (9)
3+28A "*I feel good when things are going wrong / I only listen to the sad, sad songs / I'm ____ ____ ____ ____*", 1995 (4-5-4-2-5)
4 (See 20 across)
5 Band that were 'Two Doors Down' from 'Twenty One' (7-4)
6 They began with a 'Good Feeling' then got 'Naked' and went 'Weird' (4)
7 Lovefoxxx is the lead singer of this group (3)
8 "*Semolina pilchard climbing up the ____ ____*", from The Beatles' 'I Am The Walrus' (6-5)
12 I get moved to the right for a Britpop band (5)
13 Adam got their backing (4)
15 Put that Metallica album back on (6)
20 (See 19 across)
21 Recent Academy Award and Golden Globe Award winner (5)
23 (See 10 across)
24 Do an old-time dance to Goldfrapp music (5)
26+32A Won't mass riot occur when The Killers appear? (4-4)
29 Cutting edge Irish band The ___ Doctors (3)

FEBRUARY 16 ANSWERS

ACROSS
1 Where Are We Now, 9 Nevermind, 10 Beach, 11 Easter, 14 Yates, 17 Fixers, 18 Sad, 21 Ladytron, 23 Lou Reed, 26 Clipped, 27 Sleep, 28+15A Holy Fire, 29 Arena, 30 Dederer

DOWN
1+24A Wonderful, Glorious, 2 Elvis, 3 Earle, 4 Ruin, 5+12A Wide Open Road, 6+19A Nobody's Hero, 7 We Are The People, 8 Chess, 13 Dido, 16 Radiohead, 17 Far, 18 Stripped, 20 Old Ideas, 22 Jolly, 24 Gish, 25 Usher, 26 Clor, 29 As

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COLLECTORS' CORNER

THE POGUES

The musical gems that no Pogues fan should be without

DARK STREETS OF LONDON (1984)

After shortening their name from Pogue Mahone (which translates as "kiss my arse"), the band's independently released debut single focused on the seedier side of life in their adopted home town – a theme that would crop up many times in singer Shane MacGowan's lyrics.

Need To Know: A different version of the B-side, 'And The Band Played Waltzing Matilda' appeared on the band's second LP 'Rum, Sodomy & The Lash'.

POGUETRY IN MOTION (1986)

The first recording to feature new members Philip Chevron and Terry Woods, The Pogues cracked the UK Top 40 for the first time with this four-track EP. It features two of their best-loved songs – 'A Rainy Night In Soho' and 'Body Of An American', which was sung during police wakes on US TV show *The Wire*.

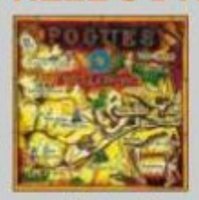
Need To Know: A cover of The Lovin' Spoonful's '60s hit 'Do You Believe In Magic' was recorded for the EP but didn't make the tracklisting.

THE IRISH ROVER (1987)

This old Irish folk song was tackled by The Pogues in tandem with Irish folk veterans The Dubliners. It turned out to be a massive success, becoming a Number One hit in Ireland and a Top 10 hit in the UK, leading to an unlikely *Top Of The Pops* appearance.

Need To Know: The Pogues and The Dubliners teamed up again in 1990 for 'Jack's Heroes', the Republic Of Ireland's official football World Cup song for the tournament in Italy, where they made the quarter-finals.

HELL'S DITCH (1990)



No-one would ever make a claim for this to be The Pogues' greatest album, but it is one of their most historically significant. It was the last album to feature singer Shane MacGowan before he was ousted from the band, and produced by Joe Strummer, who briefly replaced MacGowan as singer. MacGowan rejoined permanently in 2005.

Need To Know: Many of the songs demoed for the album were used by MacGowan in his next band The Popes.

WORDS: ALAN WOODHOUSE PHOTO: RETNA

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FANMAIL

YOU GET IN TOUCH, WE RESPOND, THINGS GET OUT OF HAND

Edited by Tom Howard

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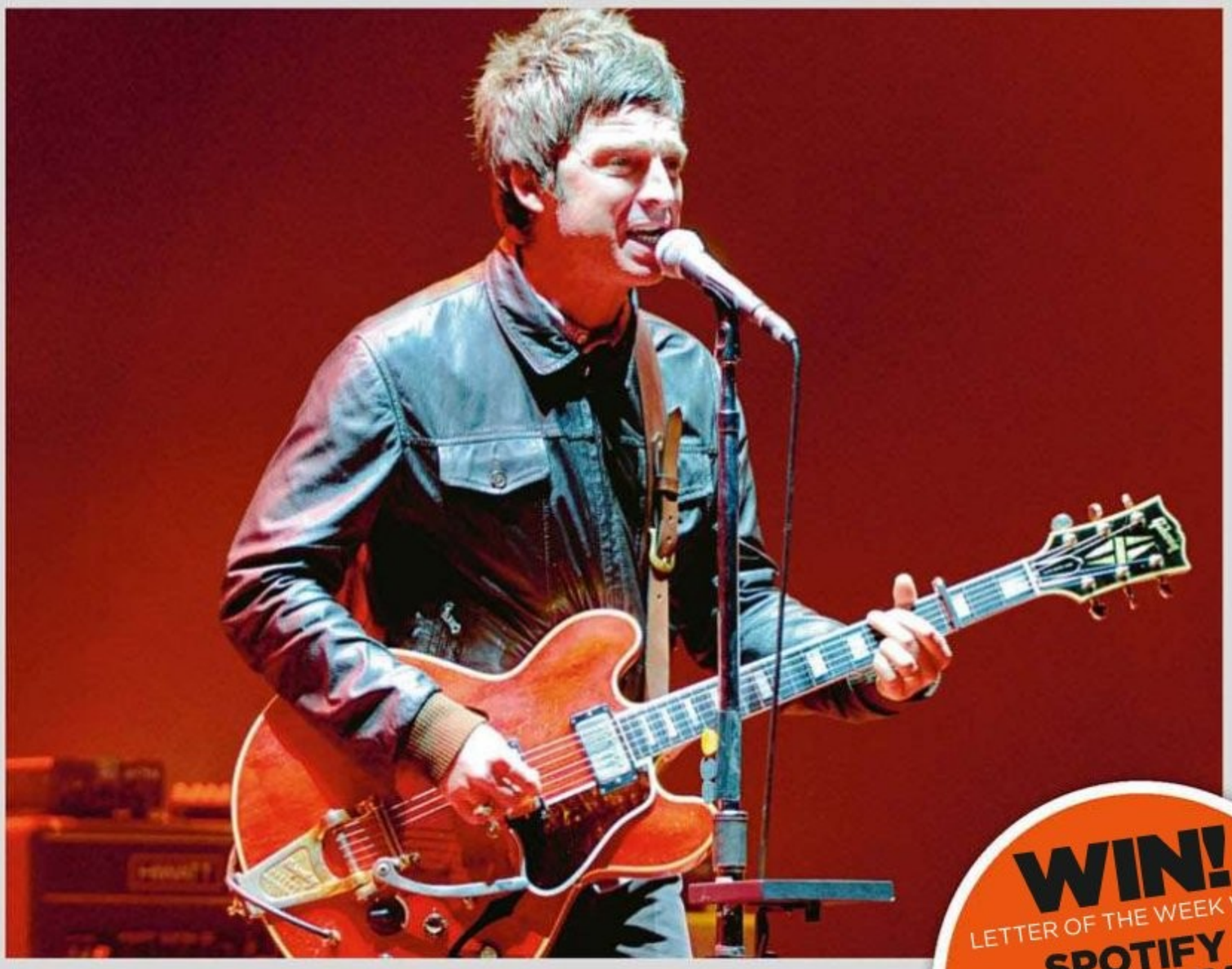
Letter of the week

The best of the NME mailbag



THE CORPORATE WORLD SUCKS

From: Darran Murray
To: *NME*

Just read your latest couple of pieces on Noel Gallagher, and he said some stuff that needed to be said: there's too much corporate ball-tickling going on in music right now. Every time I turn on my TV I see yet another 'artist' selling their music. Even minted bands. Because bands don't make money selling their music 'cos we all steal it, so they sell it for use on adverts. But so what if you're in a band that's broke as fuck? You do it 'cos you love it. Haven't got any money? Get a job in a factory or sell drugs, and I guarantee you'll write better lyrics and music than most of the garbage that passes for music these days. Music's gone corporate and everyone is walking around with free BlackBerrys and iPhones. The corporate world is the new enemy. Years back it was your mum, dad or the establishment. Now marketing goons are grabbing anything new that comes along to help make their cheesy wares look cooler. Sadly, it's working.

NME's response...

What I like THE MOST about your letter, Darran, is the suggestion that bands should become drug dealers to improve their lyrics. Poetry? Burn it all. Shifting a tinth of weed here and a gram of coke there is what'll get your creative juices flowing. Sounds like you went to the Howard Marks University Of Life. But you know what? I kind of agree with you. Not about drug dealing, necessarily, but about life-enriching experiences. Sitting at home watching your free *Game Of Thrones* box-set on your free Sony TV and tweeting about it on your free iPhone does not good lyrical content make. Getting out and about, taking on the world and getting into a scuffle or two totally does – TH

WIN!
LETTER OF THE WEEK WINS
SPOTIFY PREMIUM
FREE FOR SIX MONTHS
Spotify
spotify.com

AZEALIA BANKS VS THE STONE ROSES

From: Adam O'Sullivan
To: *NME*

Azealia Banks needs to take a long hard look at what she has ACTUALLY achieved before slating the legends that are The Stone Roses (*NME.COM, March 9*). If she's around in five years' time I'll be very surprised. Next time you want to call music royalty "saggy old n!##$ers" I suggest you follow that other talentless waste of flesh Justin Bieber and piss off. You can come back once you've achieved something worth talking about.

From: Jason Tyler
To: *NME*

Azealia Banks is crazy. Has small-time fame gone to her head? She needs to calm down and realise she's not gonna be around for much longer with this attitude. I doubt The Stone Roses care what she says, and she seems to think the whole world is against her when they probably aren't. I like her music, but her attitude stinks.

From: *NME*
To: Adam O'Sullivan; Jason Tyler

Now Adam. Isn't it nice and fun and exciting to have someone like Azealia whose main pleasure in life seems to be annoying everyone and fucking everything up? Kind of like a new dog who has no idea what the rules of the house are. Annoying, BUT ADORABLE. You're right about one thing though, she could do with releasing an album. Although I quite like the idea of her being the only artist in the history of the universe who can build a career out of releasing precisely ZERO albums. A few singles, a couple of mixtapes and several million angry tweets every year and bish bash bosh you're headlining a festival tent –TH

MARLINGRAD

From: Andy Norman
To: *NME*

So, Laura Marling has released the first track from her forthcoming album 'Once I Was An Eagle'. I must admit that after the first listen of 'Where Can I Go' I was slightly underwhelmed. The track doesn't give me goosebumps like 'Sophia' did when I was waiting for 'A Creature I Don't Know'. I was further disappointed when I read that the album wouldn't feature her band. You see, what I love about Laura is that she can keep her sound and still be progressive and evolve album to album. I really enjoyed her last album and felt like recording with her band was a step forward. Now, however, I feel silly. After looking at the tracklist I saw there are 16 songs. Compare that to her two previous albums, which had only 10, and I think that says a lot about her ambition. Now I'm starting to think this will be her best project yet. In fact, 'Where Can I Go' has grown on me while I've been writing this letter. And I don't believe she would have taken on a 16-song project where all the tracks sound like this, so I'm excited. The album details she's released actually raise more questions than answers. And I for one can't wait to find the answers out.

From: *NME*
To: Andy Norman

IT'S ON IN THE OFFICE ANDY! IT'S ON RIGHT NOW! WE'VE ALL PUT OUR WARMEST AND MOST COMFORTBALE JUMPERS ON ESPECIALLY! WE'RE DRINKING TEA! AND SMOKING ROLL-UPS! AND DOING STRANGE PAGAN DANCING TO ENHANCE OUR ENJOYMENT OF HER FLOATY ACOUSTIC FOLK SONGS! Little preview for you there, Andy. Hope you enjoyed it. And more importantly, Andy, in these grim and miserable times of austerity, 16 tracks on a single album is *terrific* value for money – TH

AMY BRAMMALL, RICHARD JOHNSON

CHANGE DIRECTION

From: Robert Procter
To: *NME*

I recently read an article you put up about One Direction fans being angry about the *NME* Award you gave them (*NME.COM, Feb 28*). I had a read of the emails and found them absolutely hilarious at how pathetic their fanbase was. I was wondering if there's any chance you could release a special edition of all these emails in a one-off pull-out?

From: *NME*
To: Robert Procter

Now there's a good idea. And the best thing is, Robert, they keep coming. Our news editor, Dan Stubbs, gets about 10 tweets a day saying things like "I AM GOING TO FUCKING SHOOT YOU IN THE HEAD WITH A BAZOOKA" and "GO SUCK ON A COW'S DICK MOTHERFUCKER" so when he's a had a few thousand more of those we'll send it off to a book publisher and see what happens. At the very least, it'll be better than the book of Bloc Party lyrics Kele Okereke just put out – TH

LOVE THEM WET NUNS

From: John Crack
To: *NME*

I have never smelt that 'teen spirit' that everyone used to talk about, but I *did* smell something in February when I stumbled across the ridiculously named Wet Nuns. A mix of rock star, guitar hero and indie 'don't give a shitness'. I went back for another dose and the smell was even stronger. I'd have their babies, but since my operation...

From: *NME*
To: John Crack

Go on, go and have a whiff of that there 'teen spirit'. It'll change your life, and maybe your odour, forever – TH

STALKERS

From: Jess
To: *NME*

Here's me with Miguel from Tribes! Me and my friend Amit were talking to him about llama unicorns, *Napoleon Dynamite* and how the new songs are sounding awesome! It was great to see them in my local small venue!

MERCHAN-DAZZLING

From: Gabi Stokes
To: *NME*

Have to say, I've been won over by Merchandise. At first I thought they were just boring moaners who listened to too much Joy Division, but the more I listened to 'Children Of Desire' the more I found myself singing songs like 'In Nightmare Room' when I'm in the bath/shower/car/gym/sex dungeon. I'm sure some people will be saying that Carson Cox is too arrogant but I'd rather that than someone who has nothing to say at all. Also: toooootal babe.

From: *NME*
To: Gabi Stokes

YES Gabi. These guys are a bunch of smart, talented men. And most importantly: a frontman with excellent hair. We are in a boom period for frontmen with excellent hair. Carson Cox from Merchandise. Chilli Jesson from Palma Violets. Alex Turner from Arctic Monkeys. Ryan Jarman from The Cribs... Oh, come on. At least it's instantly recognisable – TH

IRON FIST

From: Fay Brady
To: *NME*

I want to tell The Courteeners to look at the history of Iron Maiden. Maiden had absolutely no support from the press or radio for the first few years of their career, but like them they developed a massive fanbase in their region and still worked their arses off to get where they are now. It just takes time, and everyone's heard of Iron Maiden these days. I will always believe in The Courteeners. They'll get there.

From: *NME*
To: Fay Brady

You reading this, Liam Fray? Are you hearing what Fay Brady is trying to tell you? She's trying to tell you that you need to get yourself a pilot's licence (like Maiden frontman Bruce Dickinson), become excellent at fencing (also like Dickinson) and get yourself a mascot (like Maiden mascot Eddie The Head). Then, and only then, can you become an all-conquering rock band – TH

TIMBERFAKE

From: Doug Naylor
To: *NME*

Why are *NME* bothered about Justin Timberlake? I know he was voted top of the Cool List once, but he just isn't! He was in a band that makes One Direction look like rock gods, and he's always so smarmy, I don't get why girls fancy him. I wish you would stop writing about him and all those other pop clowns and instead get back to writing about real music with real heart and real instruments.

From: *NME*
To: Doug Naylor

Dave Grohl. Now there's a proper rock star. Hope you enjoyed the interview, Doug. We enjoyed doing it – TH

NON-BELIEBER CORNER

From: Caitlin Bridger
To: *NME*

NME, I love you but you're bringing me down. I know you got hate mail but why all the One Direction stories? Why all the Bieber? Why why why

DOES ROCK'N'ROLL KILL BRAINCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

This Week

ANDREW WEATHERALL
DJ/PRODUCER

QUESTION 1

How much of footballer John Barnes' rap from New Order's 'World In Motion', which you famously remixed, can you do?

"None. I think that's to my credit. At the start, the voice shouting, '*Call the Carabinieri*' as a homage to the Happy Mondays is me in my best Manc accent."

Wrong

The New Order video: John Barnes' 'rap' had a silent c

QUESTION 2

What was the strapline when you reviewed Primal Scream in NME under the pseudonym Audrey Witherspoon?

"'Sex, Lies And Gaffer Tape'. That was my first meeting with Primal Scream. Whatever I used to write for *NME* was always severely edited. You always took my jokes out!"

Correct. If you were NME editor for the day, what changes would you make?

"I'd make it free, with no digital presence, no digital photography and it would be printed on recycled paper."

Er, so it'd be 1985 again?

"More like 1885."

QUESTION 3

The man on the logo for your old band/ label The Sabres Of Paradise has a sword sticking into which ear?

"Left."

Wrong, it's actually his right ear, but it's on the left as you look at it

QUESTION 4

Why did you once get into trouble for holding a Boys' Own record label party attended by Boy George?

"Because it was on a farm owned by Her Maj. Boy George was there too. I had to field all these questions from *Sun* reporters on the Monday and think I said, 'I was so off my head I don't remember, mate.'"

Correct

Boy George: Andy's party partner

QUESTION 5

Name four records you recently said you have on emergency standby in case someone asks you to DJ at a wedding?

"'Lost In Music' [Sister Sledge], 'We Are Family' [Sister Sledge], 'Now That We've Found Love' [The O'Jays], 'I Feel Love' [Donna Summer]."

Correct. When did you last DJ at a wedding?

"About five years ago. I've put 'Wedding DJ' on my business card but the phone doesn't ring."

QUESTION 6

'Ruled By Passion, Destroyed By Lust', the debut album by your new project The Asphodells, is named after what?

"Like I'm going to forget! It's seared into my memory and I haven't even seen the film. It's a 1970s gay gladiator movie."

Correct. Erm, what's that doing in your collection?

"We saw it in a magazine that had a picture of a very sturdy young man with a net and a trident, and underneath it said, 'They were ruled by passion, destroyed by lust'."

QUESTION 7

Without looking, what wording do you have tattooed on your body and where?

"I've got 'Fail We May' on the inside of my right forearm, 'Sail We Must' on the left, and on the top of my left arm I've got a skull with the words 'Ghetto Defendant' on it."

Correct. Are you cheating?

"No! I've got a long-sleeved top on."

QUESTION 8

Name three things you get in the 20th Anniversary Limited Collectors' Edition of Primal Scream's 'Screamadelica', which came out in 2011 and cost £73?

"Vinyl, CDs and a T-shirt. The whole thing looks like a biscuit tin, doesn't it?"

Correct

QUESTION 9

Your song 'Feathers' was used in the advert for what car in 2007?

"The Ford Tipp-Ex or something? I don't know."

Wrong. The Volkswagen Tiguan

QUESTION 10

Which 16th century English composer do you sample in the Club Mix of 'Hallelujah' by Happy Mondays?

"There's some medieval-sounding choir samples which I think I sampled from a piece of work by composer Thomas Tallis."

Correct

The Mondays: these clothes can only mean one thing – drugs

Total Score

7/10

"Crikey! It just goes to show the suppressed memories that can be released from behind closed doors with a few prods from a well-researched journalist like yourself."

WORDS: RICH PELLEY PHOTOS: DYLAN CHUBB, GETTY

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